THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

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Correspondents are requested to return their credentials for renewal as soon as they expire. Where the correspondence is satisfactory new ones will be furnished without delay. We do not reply to applications for appointment as correspondents, but place the letters on file for future use.

The following places have no one yet appointed for next season: Galveston, Tex.; Charleston, S. C.; Mobile, Ala.; Memphis, Tenn.; Peoria, Ill.; Sacramento, Cal.; Harrisburg, Pa.. Springfield, Mass.; Cumberland, Md.; Wilmington, Del.; Binghamton, N. Y.; New London, Conn.; Meriden, Conn.; Terre Haute, Ind.; Fort Wayne, Ind.; Lafayette, Ind.; Sandusky, Ohio.; Springfield, Ills.; Denver, Col.; Little Rock, Des Moines, Council Bluffs, Dubuque and Deadwood.

THE MIRROR does not wish its correspondents to accept any courtesies from Mr. R. M. Hooley, or from the managers of any entertainment with which his name may be connected as principal.

Chicago.

JULY 6.

MCVICKER'S.—Fatinitza, with its pretty music, bright costumes, and excellent cast (of which Hart Conway's admirable personation of the Pasha continued the chief feature), was kept on to not large business until the 3d, when Pinafore was revived, followed by (first time by Duff co.) Trial by Jury. In Pinafore the only changes were W. H. McDonald, who sang the Boatswain vice C. Makin, and C. M. Collins, who was Dick Deadeye in place of W. Davidge. Trial by Jury was capitally presented. Mlle. Jarbeau acted the Plaintiff with an abandon—and an extremely low cut corsage. Her singing exhibits improvement. Hart Conway was a handsome Defendant, his light but melodious baritone voice being heard to advantage. Tom Whiffin was as good a Judge as the chorus proclaimed him to be, and C. M. Collins was an exact type of the fussy, red-faced usher of a British court of justice. Business good on the 4th, but light the rest of the week. To-morrow evening (7th) Engaged will receive its first representation with the Chestnut Street Theatre cast, including Charles Stanley, R. F. Russell, W. Herbert, Lillie Glover, Alice Mansfield, and others.

HAVERLY'S. — Tony Denier's Humpty Dumpty co., in spite of hot weather, have not had to play to empty seats, though business has by no means been great, except on the 4th. Tony's party is a good one, and ably second the comical efforts of Grimaldi (Adams), the clown, whose antics are laughable, without being coarse. Incidentally is introduced a variety olio, in which are seen Victoria North, an average serio-comic; Lester and Williams, song-and-dance men; Adams, in his clever stilt dance; Emma Moulton, club-swinger; Charles Diamond, the Milanese minstrel, and Venus and Adonis, the velocipedists, who have grown quite out of the title of "infant phenomenons." Tony, who, by the way, has lost his clownish aspect by growing a pair of side whiskers, closes a fine season's business here, and will recuperate. 7th, the Church Choir co., in Pinafore, with the same cast, with the exception of Ada Somers, late of Welch & Rennie's Pinafore, who takes the part of Hebe. The Church Choir co. will be succeeded by The Banker's Daughter, with the Union Square co. Then come Haverly's Mastodons.

HOOLEY'S.—The great imitation minstrel snap of Messrs. Hooley, Quinlin and Emerson has proved a paying speculation, and Mr. Emerson rejoices in the possession of another diamond pin, while S. O'Dermott Pierce, said to be the advertising agent of the theatre, has been paid $3 on account of salary. The Pinafore burlesque failed to paralyze any one, so it was taken off Friday. By the earnest solicitation of Dr. Simon Oliver Quinlan, who yearns for the advent of an opera bouffe co., with its pretty female chorus singers, the gentlemen in cork will remain but a week longer, during which time Mr. Hughey Dougherty will produce an entirely new (in London) sketch, entitled The Actor's Studio, in which he recently appeared at Windsor Castle by the express command of Her Most Gracious Majesty, Victoria, who at once presented Hughey with a steerage ticket to America, and retired to the shades of Balmoral to recover from the shock to her sensibilities.

HAMLIN'S.—With the arrival of Sprague's Georgia Minstrels, all genuine and highly odorous colored individuals, to whom burnt cork is a stranger, business picked up, and Hamlin, who is one of our squarest managers and a thoroughly good fellow, has made some money after weeks of discouragement. Zeke Sprague, who used to knock about the country as "DeCastro the Magician," until he organized his minstrel band, has some good performers in his troupe—notably, Sam Lucas, Billy Banks and James Bland, whose native and spontaneous humor is infectious, and causes a grin to creep over the faces of even those who have been saddened by the funereal blackness of Hughey Dougherty's countenance, for instance. 7th, J. Holmes Grover, Jr., a son of our ubiquitous Philadelphia friend, appears in a drama called The Fatal Bond. The following variety people appear: Harry Stanley, B. S. Hodges and Louisa Bliss, Sanford and Wilson, Little Rosebud, Fannie Knight, and Dave Stewart.

ITEMS.—Some of the scenery to be used in The Banker's Daughter has arrived from New York.—J. Fubbins Wallack played John Dillon in Janesville, Wis., on the 4th. Wallack also took a party comprising Owen Fawcett, Phillips Hawley, M. J. Moriarty, Louise Dillon, Victoria Markham, Marion ...ster and Fubbins himself to Joliet same ...—The Larks are doing poorly in Iowa. ...Everham came home last week to bury ...—Owen Fawcett daily destroys con... of the fat of the land playing with ... company in Fatinitza.—Harry ... yet in town. He has an offer ...'s for next season.—Frank Ai... ...c, New York. Frank's con... disreputable Wallack is ...pension by Aiken's many ...Henderson of the Tribune ...t of our local writers on dramatic subjects.—James Chisholm, the ex-critic and amateur business manager, is back from his jaunt with the Juvenile Pinafore co. which went to pieces in Milwaukee.—Mlle. Verona Jarbeau, of Duff's company, will perhaps play with John T. Raymond at Wallack's in Rowe's Woolfert's Roost.—The city is crowded with a seedy lot of barnstormers and variety "hams."—Annie Shaffer, the pretty little lady who so charmingly sang the role of the Duchess in The Little Duke at McVicker's, will be a member of Maretzek's opera co.—Harry Webber is summering here. Webber will play in the large cities next season in Nip and Tuck, another arrangement of Hand and Glove.—Messrs. Hooley and Quinlin (who seem, by the way, to have patched up their old difficulties and are once again on terms of the most affectionate intimacy) have instigated the critic of the Inter-Ocean to read THE MIRROR a lesson for its temerity in daring to call attention to certain abuses existing in the internal arrangements of Messrs. Hooley & Quinlin's Theatre. With all the proper regard for the opinion of James Chisholm's bibulous successor, THE MIRROR correspondent will continue to attack any and every theatrical abuse and humbug which may come to his notice, and THE MIRROR will publish and endorse the same undeterred by the whiskey-whispered protests of Messrs. Hooley and Quinlin's subsidized critic.—THE MIRROR is to be found at Smith's, 122 Dearborn street, and Sutherland's Post Office stand.—All the theatres gathered in large audiences on the Fourth.

ACADEMY.—M. B. Leavitt, a manager who has through a misfortune of birth acquired the soubriquet of "Sheeney Mike," is the sole proprietor (notwithstanding "my brudder Abe") of Mme. Rentz's Lady Minstrels, a company which has for a long time enjoyed notoriety as a "loud show," but which is in reality a stupid variety entertainment, enlivened by one or two good features. The company have just arrived from the slope, where they have figured to some extent in the police courts of 'Frisco. The party have played here to fair business this week. They give a female minstrel scene and olio concluding with the burlesque of Pippins, which was not as well given as when performed by nearly the same company at Hamlin's last season. In the burlesque appears a Miss Kate Raynham, a bright English woman, who sings very well and does some agreeable acting. Miss Raynham, who somewhat resembles Emily Soldene, excepting in the most prominent feature of the latter lady—her mouth—should be with a decent opera company. She is much superior to her surroundings. The troupe also embraces Marie Pascoe, a French lady, not from Paris, however, to judge from her accent, the voluptuous Lulu Mortimer, Rosa Lee, a fleshy and vulgar Jewess, and not least, Hattie Forrest. James Collins, who left the Fiske Blondes last week, was interlocutor, and was seen later in the burlesque. John Gilbert, J. E. Henshaw, and May Ten Broeck are not with the company. Neither is Sara Nelson, whom Leavitt advertises as one of his attractions. The Rentz co. closed a prosperous season here. The house will remain closed until the opening of Emmet's regular season in September.

METROPOLITAN.—May Fiske's very dizzy Blondes have drawn fair houses during their second week. The company are all first-class—hams. The ancient Fiske stepped out last night and the Metropolitan is a thing of the past, to be born again Sept. 1, and rechristened the Olympic. Those two enterprising gentlemen, Zeke Sprague and W. C. Mitchell, will endeavor to dispel the illusion that this theatre is a graveyard of managerial hopes and aspirations, and I havn't any doubt will successfully do so. The trouble with the Metropolitan has been bad management, and not a suppositions ill luck about the house.

Boston.

The Rice Surprise Party on Monday evening opened a Summer season at the Park Theatre to an excellent attendance, giving a highly enjoyable performance. There has been some changes made for the better in Horrors (the piece presented) since it was given at the Globe some three months ago. The dialogue has been judiciously pruned, and many valuable additions made to the text and some to the music. On the whole, however, there is much that is stale in the dialogue, and the fun is of an uproarious rather than a refined character. Willie Edouin and Alice Atherton carry off the honors, the former, as Hamsetjee Bumsetjee, being a characteristic success.

The Colored Pinafore at the Boston Theatre this week presents no particularly strong features—except the color of the performers. There is nothing in the singing or the acting that is attractive; in fact the company gives a very mediocre performance, scarcely more than amateurish. The silent drill of the Marines is the most entertaining part of the presentation.

The theatrical and general public has been recently considerably interested in the case of Arthur Lise, a New York manager, stranded here. Mr. Lise, wishing to take out a Pinafore company through New England, advertised for a treasurer with $100. One Bonelli, answering the advertisement, said he had the necessary capital and was accepted. The company was found, and a number of bills contracted and paid by Bonelli. Very naturally $100 could not go a great way in sending out the company, and the members refusing to start away without salaries paid in advance, the project was nipped in the bud. Bonelli turns about and has Lise arrested for obtaining money to the amount of $116 from him by false pretences, asserting that Lise claimed that the scenery to be used was his own property, when in reality it was hired, and that the salaries were paid in advance, when they had not been paid at all. The case came before Judge Parmenter of the Municipal Criminal Court last week, when the hearing was postponed to this week (Tuesday), Lise being admitted to bail in $200.

Brooklyn.

Work is being pushed rapidly forward toward the completion of the new theatre, which is an object of interest to Brooklynites, and each evening sees scores of visitors who indulge in many speculations of the theatre's future prospects. Some are inclined to doubt its success, believing the theatre-goers of Brooklyn to be limited in numbers, and, with the prejudices at present existing against the theatre grounds, that it will not draw sufficient to pay; while others advance the opinion that with the theatre fitted up in the manner proposed, and with a Haverly to manage it, the attractions will be so alluring as to cause those who formerly went to New York to refrain from doing so, besides tempting many who seldom attend such places, thereby greatly augmenting the number of patrons of theatres in this city. So it goes on, the question being as thoroughly canvassed as Hayes' vetoes, and no matter how nonsensical or shallow their reasoning, each visitor manifests great willingness to express his opinion about it.

John P. Smith has engaged the Academy of Music for a few months this coming season, and will play popular combinations. There is also some talk of his managing the new theatre for Haverly.

Messrs. Hyde & Behman are seemingly determined that nothing shall be left undone to make their theatre a most attractive resort for lovers of the variety. The only way of expressing the alterations that are being made is to say that when the theatre opens in September, it will have been completely metamorphosed. Even the name has been changed, and it will hereafter be known as Hyde & Behman's Theatre. One of their intentions is to conduct it in such a manner as to encourage ladies to attend the performances.

OLYMPIC.—For the first time since he has been connected with this theatre, E. D. Gooding had a benefit on Monday night. That he is a favorite with the profession was attested by the large number of volunteers who offered their services, and that he is popular with the public was clearly demonstrated by the literally packed house. Billy Freeley and a dramatic combination take possession for two months, commencing next Monday. We understand that Billy formerly played at Tony Pastor's when Pastor was located in the Bowery.

With the closing of Sunday night collapsed the venture of W. F. Elliot at Coney Island. He built a theatre at the back of his hotel, known by his name, and intended to devote it to variety, charging an admission fee, and opened it on the first of June, about a month sooner than he should, but it failed to draw; the weather grew warmer, the crowds of pleasure-seekers became greater, but the prospects of the theatre grew no brighter, and after an unsuccessful run of five weeks ended as above stated. Cool White was manager for the first two weeks, after which Elliot himself took charge. The show was a very weak one, and its non-success may be owing greatly to this. One of the heavy warblers was installed as maid in the kitchen after the break-up of the company. The theatre will probably be hereafter run as a kind of free-and-easy.

One week ago last Sunday, Jac Aberle of the Tivoli also opened a show, giving the performances in a tent. That night the wind blew so hard that on Monday there was but little of the canvas left, and with the poor business done on the previous day, Aberle became so disgusted that he gave up the enterprise. His loss is estimated at $1,200.

Williamsburg, L. I.

COMIQUE.—A fellow calling himself R. W. Butler engaged this house for the Fourth, and advertised the following to appear: Scanlon and Cronin, Frank Bush, Lottie Grant, Alecia Jourdan, J. F. Sheridan, Jennie Hughes, and others. The writer paid a visit to the place, but failed to see any of the above. Butler said he was disappointed; but that is no excuse. Those who did appear were a lot of sticks, and before half the programme was rendered most of the audience left in disgust. Should this carpet-bagger attempt to give a show in this town again, I will do what I can to spoil his little game.

I regret to announce the sudden death of J. E. Carton, formerly manager of the Novelty, at his home in New York on the 6th. Heart disease was the affliction. He was in his thirty-sixth year and born in New York. A better hearted soul than "Jim" Carton never lived, and he leaves a host of friends to mourn his loss.

Philadelphia.

All the legitimate theatres in this city are closed for the present, and are being renovated for next season.

GRAND CENTRAL.—Capt. Shaw, the original man-serpent, together with the open-air promenade concerts, are the main attractions for this week.

NEW AMERICAN.—A new and attractive bill is being presented by the old favorites. It will remain open all Summer.

San Francisco.

JULY 4.

John E. Owens appeared at the California Theatre last season, and lost money for himself and managers. Buffalo Bill appeared and made $6,000 for himself and considerable money for the managers. Modjeska played here to such poor business that she was obliged to go into the interior and play, in order to make enough money to pay her expenses; but Aimee always make a little fortune—as also does Oates. Lester Wallack played two weeks, and his managers suffered a loss of $500 each night of his engagement; Joe Murphy, in conjunction with two prize-fighters, performs at the California this week, and will probably make up the manager's loss on Wallack.

There is not in San Francisco enough people (who ever go to the theatres) who can appreciate elegant acting to support one theatre one week. This is a fact, and comparisons such as I have given above could be presented to the extent of a column to prove it. It is an unpleasant truth, and is consequently seldom told. The local theatre reporters have never said this; first, because they exist under the unhappy disadvantage of not being capable of discovering it, and further, they would not dare to say it, even if some one kindly informed them.

It is amusing to witness the antics of the theatre reporters of the local papers in their efforts to explain the cause of Wallack's failure. There is but one cause, and I have stated it. They (the theatre reporters), however, profoundly essay about the "unusual indifference" of the public. Bosh! The "unusual indifference" underwent a startling change from Saturday to Monday, in favor of Joe Murphy, Arthur Chambers and Billy Edwards, in preference to Lester Wallack.

What I have said covers all that need be said this week about the California. Next week I shall give you a learned critique upon the brilliant "counters," "cross-counters," and "side parries" of Messrs. Chambers and Edwards, and the manly art of horse-shoeing as exemplified in Kerry Gow by Murphy.

BALDWIN.—The Mother's Secret being a fine play, magnificently acted and appointed, has, of course, failed to draw the orchestra's salary. The Baldwin stock, second to but one in the United States, will only succeed in filling this theatre when Bishop consents to do a pedestal clog, Rose Coghlan a skipping-rope act, Morrison and O'Neil a "glue brother" song-and-dance, Father Bradley an acrobatic single turn, John Thompson a black song with a high-kicking act, and Herne to act as ring master.

BUSH.—Strange as it may seem, there is a large number of theatrical people in this remarkable city who do not approve of theatre-going as a rule. To these Denman Thompson comes a blessed relief, for they see nothing but good in his plays, and so they go to this theatre, as welcome to Manager Locke as Thompson is to them. The houses during all this week were good, and promise to remain so to the end of the chapter, when another engagement—always a fortune-finder here—Tony Pastor's troupe, commences.

STANDARD. — Pinafore — Melville in the evening, and juvenile in the afternoon—still continue.

METROPOLITAN TEMPLE. — Harry Brown's "kids" are doing Pinafore to good business. (If ever I write the word Pinafore again may the grave of my aunt be desecrated.)

GRAND.—Preparations are going on at this magnificent dramatic tomb for the revival on a grand scale of its opening piece, Snow Flake, with the popular little Georgie Woodthorpe as What's-her-name—leading part. Harry Brown is the manager. The opening night is set for Wednesday, the 2d.

ITEMS.—Remenyi has gone to Oregon in search of what he failed to find here—people who can appreciate fine "fiddling."—Lawrence Barrett did a good business in Oregon. He returned yesterday, and played last night (30th) in Oakland.—The Melville co. threaten to produce Bells of Corneville at the Standard. They really should, and let the present Admiral, Frank Unger, play Gaspard. It would serve as an excellent counter-attraction to Edwards and Chambers, pugilists.—Some one has started the rumor that Barrett has an idea of taking the management of the California. Me prophetic soul! but wouldn't he make a fine support for Chambers and Edwards?—Barton Hill, it is said, severs his connection with the California at the close of the present season. The rumor is untrustworthy. Mr. Hill, it appears, has been connected with the California theatres for the last hundred years or so, to no purpose, for it was he who thought that simply because Mr. Wallack is a good actor he would draw good houses. Perish the thought! The theatre reporter of the Call is ponderously shocked at the thought of Edwards and Chambers appearing at the California. In light of the circumstance that California managers have followed the Call man's advice during the past season in making engagements, casting plays, and in selecting opening pieces, and have almost always lost money by the operation, his being shocked at their good sense in securing a paying attraction is in excessively bad taste. —Rose Coghlan said to a friend recently that if business at the Baldwin did not soon improve, she would overcome the difficulties presented by her contract with Maguire, and return East. She says the effect of playing to her own echo is too depressing for even her robust constitution to long endure.—Ada Gilman is at last positively announced to go East on the 7th. According to indefinite announcement most of the other professionals in town will follow—"engaged for Booth's." —Frank Cotter of the California goes East on the 5th.—Wells and several others of the California attack the Sandwich Islanders during the Aimee season.—E. G. Cotton, with his frequent quarter-mile walkers, has made more money than any other manager in the city during the past month. He has succeeded in making the town walking crazy, as it were, too; from which phase of insanity he will probably reap a fortune in the two six-day matches he announces.—The lease of the Baldwin to Thomas Maguire expired to-day. No new lease has yet been made.—Barrett goes to Sacramento, and from there he jumps to Salt Lake, opening at the latter place 10th. —Capt. Jack Crawford in his own drama, California through Death's Valley, will probably follow the Melville comb. at the Standard.—Blanche Thorne, a niece of Chas. R. Thorne, made a successful debut in Seraphine. The young lady is possessed of an expressive face and good presence, and gives promise of doing justice to the family name in her chosen profession.—O'Neil is said to have offered Dave Bolasco, its adapter, $500 for Marriage by Moonlight, the play produced this week at the Baldwin. O'Neil is evidently preparing a starring repertory.—J. C. Yates and J. T. Maguire, nephew of Tom Maguire, have commenced action against the latter for the recovery of $500 on a promissory note. The money was loaned the uncle by the nephew when the former was managing what is now the Standard. In an order of examination bringing up Charles Goodwin, Maguire's treasurer, he swore that he, and not Maguire, is managing and leasing the Baldwin, and that Maguire's name is used as manager for the benefit its supposed prestige would give. According to the testimony, Maguire is working for Goodwin for a salary. This alleged condition of affairs so surprised J. T. Maguire that he had Mr. McAbee, E. J. Baldwin's business manager, examined also, for the denial or confirmation of the story. McAbee's testimony, taken before the Court Commissioner of the Fourth District Court, in effect is a flat denial of Goodwin's. The whole affair is disagreeably mixed and needs considerable explanation to relieve Mr. Goodwin from a decidedly unpleasant dilemma.—Nina Varian is said to have executed a neat little feminine kick (pardon!), owing to the class of characters which have been assigned her at the Baldwin. As her contract specifies the line of business she is to do, her relief, it appears, is easy of reach.—Treasurer J. T. Maguire's friends packed the California Sunday night on the occasion of his benefit.

Cincinnati, O.

JULY 6.

To survey or take a retrospect of amusements in Cincinnati the past week, it might all be summed up in an expression resembling Cassius' excuse for his anger. Being much enforced, it showed a hasty spark and straight was cold again.

To say everything theatrical is stagnant, is going too far. The heat may have melted the plays from theatres, but the players and managers are on ice, and after a due amount of mixing, then settling of contracts, we may anticipate a "dramatic cream" superior in every degree to anything we may have tasted of this many a season. Manager Bob Miles of the Grand Opera House is as busy as Bob can be, making arrangements, settling dates, and in every possible manner striving to make next season one of unusual brilliancy for the patrons of the Grand.

Hoffman, the owner of the Grand Opera House, expends three thousand dollars in painting, etc.

The Grand will have no call for talent from St. Louis, but will conjure stars that guide their own companies and combinations, of which each member is (or ought to be) a star.

His telescope is a powerful one, and no doubt his friends will hear of wonderful discoveries before the arrival of the dawn of the theatrical season.

HEUCK'S OPERA HOUSE.—This house is not accountable for what it will inaugurate in the way of amusements during this and the month of July. It will do whatever the dramatic spirit moves it to. This evening the treasurer of the house, James E. Fennessey, will be tendered a testimonial benefit, one which he very justly deserves, for there is no difference of opinion in regard to the fact that James Fennessey, together with Mr. Fisher of the Vine Street Opera House, and Harry Lewis of the Grand, form a trio whose courteous manners in the box-office claim for them the esteem of every individual with whom they come in contact. At the above benefit about one hundred of Jim's friends will participate. Ned Dalton comes all the way from Cleveland to appear as Michael Erle in the drama of The Maniac Lover. The remaining part of the programme will no doubt be the regular characteristic of a benefit. An elegant silver badge will be presented to the best amateur banjoist, also the best jig and clog dancer for proficiency in each specialty. Commencing Monday evening, July 7, Rose Lee's Lady Minstrels and Mabel Stanley's Burlesque co., will display everything that the law allows. The vocalists are Lulu Mortimer and Marie Pascoe, Ada Werner soubrette and vocalist; Kate and Nellie McDermott, song-and-dance business; Juliette Pascal, danseuse; Rosita Leonie, gymnast; James Collins and J. P. Hill, comedians, the end men being Reynolds and Coghill. The following compose Mabel Stanley's Burlesque troupe: Mabel Stanley, Sara Nelson, Kate Roynham, Emma Werner, Mary Edwards, Edith Lyle and Florie Plimsoll.

The Vine Street Opera House will hold on to its visitors by giving every Saturday and Sunday evening until the 30th of August, its "Opening Day." This house will be carried on by the same management next season, but there will be a new feature in the general aspect of affairs. All the performers of this theatre next season will be of the feminine gender. No masculine need apply! Even the sublime occupation of handing out the Cincinnati beverage will be monopolized by the—well! "tell me what they are and you may have them."

ITEMS.—Manager Bob Miles interested himself in something that was to be a balloon ascension, at Price's Hill on the, 4th of July. Either the gas company had not enough gas to inflate it, or the balloon was sick; however, it "forgot" to ascend. The crowd in attendance were very good natured, and Bob, seeing this, promised them an ascension at an early date that will cost them nothing to behold.—R. H. Russell, business manager of Mahn's Fatinitza co., is in the city, completing arrangements for a two weeks' production of that opera at Pike's Opera House during the Exposition. No dates are as yet decided upon. Mr. Russell is an old Cincinnati boy and is welcome wherever he goes.—May Fiske has concluded to give the charge of her blondes next season to the care of W. H. Schneider, late of Heuck's.—Lina Tettenborn is "en route" home from San Francisco.—The remains of the late Carnival Opera co., whose death was witnessed by the Cincinnati Enquirer, will be interred in Kentucky very shortly. They cross the Ohio on the schooner Pinafore. Master of ceremonies, E. A. Booth.—St. Mary's Hospital recorded last Sunday, June 29, the death of James W. Nugent, a variety performer, of consumption. He was twenty-eight years old, and a native of Philadelphia.—Frank Foster, late leading man of Heuck's, has gone to Louisville to manage the Metropolitan of that city.—Harry Clifford, George Hanna, John E. McDonough, Polly Booth, and Lillian Travis, have been engaged for the Metropolitan, Louisville.—F. Buchman, manager of the Coliseum, is now in New York. He has been endeavoring to place the Coliseum in the hands of the management of the Vine Street Opera House, but had not succeeded up to his departure.—Dick Hollywood, the champion featherweight of America, is to have a benefit to-morrow evening at the Vine Street Opera House, the which will consist mostly of sparring and wrestling—a little variety interspersed. It being the "Vine Street" there will also be a female Graeco-Roman wrestling match. A silver cup will be presented to the best sparrer, and a set of gloves to the best amateur sparrer.—W. L. Allen as manager, S. S. Hinckle as treasurer, and Lew Benedict as stage manager, will put new life into the shattered frame of "Old Drury" (the National Theatre) early in September. It is reported that a minstrel troupe composed of Cool Burgess, Billy Sweatnam, Frank Moran and the Big Four, together with fifty other performers, will open the season and hold it for four weeks, after which probably the Holman Opera troupe will present itself.—Thomas L. Coleman, formerly a popular member of an amateur organization here and last year a member of the Mary Anderson combination, has been re-engaged to travel with "John and Mary." Tom is a deserving young man, and capable of handling any part intrusted to his care.—Nothing can be given as definite as to who will manage Robinson's Opera House next season. That it will be used professionally is an established fact.—Dolly Woolwine of this city, well known in amateur circles, and a sister of Laura Woolwine, now in Savona, Italy, will travel with Adelaide Neilson's company next season.—Now that they are gone it would not be too naughty to remark that Fred Packard and Julia Gaylord, of the Carl Rosa Opera co., are one and inseparable.

New Orleans.

All amusement in the theatrical line is dead here, and will not revive before September.

Manager Bidwell, at considerable expense, is busily engaged making vast improvements and alterations in the Academy of Music. The entrance is being entirely changed for the better; the auditorium repainted and frescoed, and the stage enlarged; new scenery is being painted, and, in fact, everything is being done that will in any wise enhance the value of and beautify the theatre. Mr. B. opens the season of 1879-80 some time in September. He will bring forward only the best attractions, and will shortly visit New York City with that end in view.

So far as the Varieties and St. Charles Theatres are concerned, nothing can be learned even after the most diligent inquiry.

The Opera House and Globe Theatre will, as usual, remain closed.

The city papers are very severe upon the Texas Judge who granted Jim Currie a continuance. The impression prevails here that this cowardly desperado will be allowed to escape the hangman. Texas ought to be given the go-by by the profession until such time as its semi-civilized inhabitants are coerced into respecting the law, as it is hardly probable that they will ever become law-abiding of their own volition.

At the St. Charles Theatre, on the night of July 3, the notorious Laura Fair will give a lecture. Title—"California and Society."

On Sunday last the Musicians' Benevolent and Protective Union gave a grand festival. The programme embraced selections from Richard Wagner, C. M. Von Weber, Halevy, Strauss, Caratta, Rossini, Gounod, Govartes; a violin solo, by Leonard, executed by Theo. Courant; trombone solo by Mr. Bourvenst; flute solo by Mr. Livain, and last, but not

least, Nuit d'Espagne Capricio, composed and executed by Prof. G. Colignon.

M. Colignon, after a residence here of over thirty years, leaves us for his native country, France. Prof. Jules Cartier also goes to the Republic. Prof. Desdet has already gone, and Livain will probably go to Europe also.

Jersey City.

OPERA HOUSE.—Harrigan and Hart and combination this week in The Mulligan Guard Ball and olio. The variety performance is of the first order, and includes the well-known names of John Wild and Billy Gray, Jennie Yeamans, the Delanos, and Goss and Fox. In The Mulligan Guard Ball the same well selected company as at the Theatre Comique support Ed Harrigan and Tony Hart. The characteristic dry humor for which Ed Harrigan is noted marks his portrayal of Dan Mulligan, the pugilistic son of the Emerald Isle. His acting has one merit seldom found in a variety performer—it is always artistic and clever, without being coarse. John Wild and Billy Gray are funny as Capt. Primrose and Chaplain Puter. Miss Yeamans is amusing as Mrs. Mulligan, and Tony Hart gives a realistic reproduction of a boy educated in the New York streets. The performance has been nightly greeted with the largest audiences gathered in the Opera House this season.

Newark, N. J.

The Grand and Newark Opera Houses are both closed, probably until the Fall season; and our people would not care if they never opened again; not that they are not well managed, but Newark needs a neat theatre, located conveniently. Such a one as the Union Square, built in the vicinity of or, indeed, upon the very ground where Park Hall now stands, would pay a handsome dividend to any individual or company who would erect it. Our Newark capitalists are either too puritanical to be willing to assist in the erection of such a house, or willing to visit New York for their amusements. The principal faults of the Grand Opera House are the location and the acoustics. It is situated upon a side street about a mile and a half from any proper locality, and was originally a rink, consequently not calculated for a musical performance other than a brass band. But this house, under the management of Mr. Gray, has managed to secure all the best stars and combinations that have visited this city. Mary Anderson has appeared here several times, so have Mapleson's Opera troupe, Florence, Wallack, Raymond, Rignold, Neilson, Miss Davenport, Barrett and many others. The house seats 1,500 people uncomfortably, and is the distingue place of amusement here. The Newark Opera House is a neat theatre internally, and has the appearance of having been built for a theatre; the proscenium is neat and adorned with neat boxes, but the location and entrances are damaging; the street upon which it is located is anything but a pleasant one, being lined with saloons of generally undesirable order. Yet the tone of the place has been much improved and the management is better than formerly. They had last season Union Square co. with Banker's Daughter, Saville Pinafore co., Collier's Celebrated Case co., and others. There was a prospect of alterations in the entrance to this house, but the lessees do not care to do it unless the owner will share the expense, which he is unlikely to do.

If some New York capitalists would build us a theatre here they would find it a paying investment.

WALDMANN'S.—Last week was a very successful one: the light comedies given have all been well played; but this week they are "knocking the stuffing" out of Richelieu.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—The Gorman Church Choir co. is announced for 9th in Pinafore.

NEW NATIONAL.—The business at this theatre with Viola Clifton's Lady Minstrels has been above the average Summer business, owing to the superior attractions offered. Although disappointed by several of the ladies engaged for the season, the performances have been good and have satisfied the public better than was to have been expected. Of the people in detail, Viola Clifton is first on the list, and she is a great card, being a tasty dresser, of elegant form, and withal a pleasing singer: the Ross Sisters always please by their dancing and their pleasant manners. Lester, Allen, Tierney and Cronin, the Four Aces, are well named, for there is nothing in the pack to beat them when put together. Burt Williams does a good black turn, but of his Irish scene with Watson, we won't say much. The others of the comb. fill up the bill in creditable shape. On leaving Hartford the party go to Providence for one week, where they will be joined by Lizzie Daly, Ada Lanmier, Ada Linwood and Tom English, who will more than fill the co. to its intended proportions. A. A. Spencer, their agent, will be found a genial companion and a perfect gentleman in all his business transactions. After Providence they play at the Boylston Museum, Boston, one week and then make a tour of Canada and the Provinces.

Baltimore, Md.

FORD'S.—The Juvenile Pinafore co. gave four performances last week, to only fair audiences. A little girl of five years sang Josephine really beautifully. It is astonishing how they can be trained to act and sing so correctly. I suppose the warm weather accounts for the small houses they drew.

The society of the Army and Navy of the Confederate States in Maryland give another performance of Pinafore at the Academy of Music on Friday (11th), with John E. Owens as the Admiral, Christian Fritsch as Ralph, Greensfelder as Deadeye, W. P. Brown as Boatswain, Anna Montague as Josephine, Caroline Richings-Bernard as Buttercup and Miss Lascelle as Hebe.

CENTRAL SUMMER GARDEN.—The Vienna Ladies' Orchestra drew first rate audiences last week. Their programmes were quite good. They remain this week. The vocalist is Lou Vavasour.

Buffalo, N. Y.

Forepaugh's Menagerie drew a very large number of people to the immense tents Monday afternoon and evening. Barnum pitches his tents here July 18 and gives entertainments on that and following day.

Haverly's Mastodon Minstrels are billed for July 11 and 12 at the Academy. He promises an entertainment far superior to the usual run of Minstrels.

The Academy was opened the 4th with members of the former stock company in the play of Cinderella, giving entertainments afternoon and evening. As usual on that day, our city was thronged with people from the adjoining country towns, and the attendance was [illegible] the play being placed on the boards in a very acceptable manner.

Dan Shelby's Adelphi Troupe appeared to good sized audiences during the entire week. Doubtless even with the warm weather this cosy place of amusement, with its present management would do a lucrative business.

A lot of strolling actors and variety performers gave an entertainment at St. James Hall, 3d, 4th and 5th, to small audiences, traveling under the name of the Hart Combination. They have probably dispersed, so that space would be wasted on any lengthy notice of their performance.

Salem, Mass.

This conservative old city has taken a long step ahead in amusement matters during the last theatrical season. John S. Moulton, the local manager, has had a large share in making this improvement. He has brought stars and combinations here, which would not touch this place of their own accord. He has never put in a poor show and his bills are all promptly met. Although new to the business, he has made a successful season here, in Gloucester and Lowell. He has furnished nearly every entertainment that Gloucester has seen for nine months, and has got his reward. The next season he will continue in the same business and will give his circuit every good entertainment he can get. Salem ought to be a good show town if times are fair. Years ago it supported a regular theatre. By the way, the scenery in Mechanic Hall is very old. Scarcely a new scene has been painted since the hall was refitted years ago. The association certainly gets a very large income for the hall, and can afford to spend a little money in necessary improvements.

The Naumkeag street railway has built a large pavilion at the Willows, a noted pleasure resort about a mile from the city, and there is a large hall in the building to be devoted to theatrical and musical performances. It was formally opened July 4, by a company from Boston under the management of George Peabody of Salem. The company consisted of J. Henry Conor, Frank Lodge, Frank Daniels, Ada Marie Miner and Miss V. D. Pingree. They appeared in E. A. Locke's Stars, and gave four performances to fair sized audiences. The piece amounts to nothing but a vehicle for introducing specialty acts, some of which were excellent, noticeably Messrs. Conor and Lodge's Chinamen, and Frank Daniels' imitation of Gus Williams. Mr. Daniels' make-up is a very close imitation, facial and otherwise, of Mr. Williams, and he gave several of that gentleman's songs finely. The railway company will give the hall rent free to responsible managers. This affords an excellent chance for performers who are lying idle during the Summer to coin a few dollars. The railway company makes its money, of course, on the cars and in the restaurant. The hall is provided with scenery formerly belonging to an amateur company here, and has a good sized stage.

Managers wishing to know about this hall had better write to John S. Moulton or Abner Goodall, President of the Naumkeag Railway Company.

Charles A. Clark of Salem, Mrs. Upton of Peabody, and Miss Kehew of Salem, give a concert in Mechanic Hall, the afternoon of the 9th.

Rochester, N. Y.

OPERA HOUSE.—On Saturday last (July 5) Henderson's Standard Opera co., under the management of Messrs. Morse & Tillotson, closed an engagement of six nights and three matinees in Pinafore. Their conception of this pleasing satire is, in some points, entirely different from anything before given in this city. Considering the weather, business during the entire week was good, which is ample proof that this excellent company is appreciated by the public. Russell's "Sailor Boy," introduced in the second act by the Boatswain, Al Hallard, was deservedly applauded. The company play in Medina 7th, Brockport 8th, Albion 9th, Dansville 10th, Avon 11th, and Bath 12th.

Albany, N. Y.

Albany readers looking in their MIRROR this week won't find much news from their native borough reflected therein, as there is absolutely nothing going on except a "two-headed girl" show at Martin Hall during the present week and Haverly's Forty—please count them—at the Leland 7th and 8th.

The "Globe" Dramatic, an amateur affair (although Charline Weidman is of the company), performed in Nalatie on the Fourth. "Jimmy" Johnson, a local character, is the manager of the snap.

Pittsburg, Pa.

Haverly's Georgia Minstrels closed a fair week's business at the Opera House. Nothing announced ahead. Library Hall and Lyceum closed.

Company at Tivoli during the present week: Duncan Sisters, Frank E. McNish, Eva St. Clair, Prof. Loderide, Laura Ashton, Fields and Hanson, Farron Sisters, Nellie Forrest, Erwin Thomas. Williams' Academy and Trimble's closed.

Utica, N. Y.

OPERA HOUSE.—Everything quiet with the exception of local entertainments. Manager Abercrombie reports nothing booked.

CITY HALL.—This Hall is now nearing completion, which transforms it from a big barn into as cosy a little opera house as there is in the country. Will be ready for occupancy by Sept. 1. It has a seating capacity of about 1,100.

RINK SUMMER GARDEN.—This cool place has been crowded nightly since opening, 2,200 tickets being taken at the door on the opening night. Manager Phillips has a better show than ever, and his entertainments are enjoyed by all. Prof. Louis Lombard is leader of orchestra, which insures first-class music for its patrons, while the Phillips Brothers, Sadie Gommersall, Eva Castleton, Carey and Lee, Julia Emmonds Toole, Linden and DeLange, help to make up a lively and varied programme.

Providence, R. I.

SANS SOUCI GARDEN.—This week a vaudeville combination, including the St. Felix Sisters, Charles Banks, Billy Carter, banjo, and the Alpine Quartette. The entertainment concludes with the farce, Dodging for a Wife. Business good.

PARK GARDEN.—8th, the fireworks, postponed from the 4th, will be displayed. Prof. Lawrence, in his Grecian Statues, Till's Marionettes, Prof. Mitchell, and other attractions are offered for this week. On the 14th Pinafore will be brought out—a real ship on real water, with real artists for principal parts.

COMIQUE.—Occupied this week [illegible] Clifton's Lady Minstrels and M[illegible] Brunettes.

ROCKY POINT [illegible] Philadelphia [illegible] tion at th[illegible] continu[illegible]

Out-doo[illegible] command [illegible] atrical bre[illegible] amateur ef[illegible] struggle for [illegible] Tony Pastor [illegible] return trip and [illegible] months. The re[illegible] were brought here [illegible] was not one of his [illegible] and so-called friends [illegible] ral. This was sad and [illegible] upon the Messrs. Comstock [illegible] whom Hume was intimately

The new front of the Gran[illegible] as it is grandly called, is ne[illegible] and with its combination of [illegible] cheap looking stone trimming [illegible] small stones in the entire fron[illegible] bread tin cornices, will, accord[illegible] the resident corresponding critic[illegible] "magnificent appearance of beau[illegible] tectural taste and attractiveness."

Chillicothe, O.

CLOUGH'S OPERA HOUSE.—The ele[illegible] era chairs with which the auditorium[illegible] house is supplied, are receiving a fre[illegible] of white paint, and other renovations [illegible] progress for the coming season. The[illegible] is included in the Ohio Circuit, and[illegible] sought to place it in keeping with its [illegible] in the ring. Joe Jefferson, Joe E[illegible] John McCullough, Lawrence Barrett, [illegible] Anderson and Fanny Davenport are [illegible] pered among the expectancies.

ITEMS.—Sells Brothers' Seven-Elep[illegible] Show came on Sunday 6th, and drew a[illegible] mense attendance on the 7th. It travel[illegible] rail in its own cars, and is about the "bigg[illegible] thing" out.—A party from Cincinnati, call[illegible] Jefferson's Novelty Theatre, have been gi[illegible] ing a variety entertainment in an obscure[illegible] store room in this city, to light business.—Josh Hart's Jonah, which heretofore circulated here to the extent of fifteen copies, has now declined to the one copy bought by its own correspondent. THE MIRROR is selling well.

Lousville, Ky.

KNICKERBOCKER THEATRE.—This new and beautiful little theatre opened its doors on Monday evening, June 30, with a first-class specialty company composed of the following well-known artists: the LaRues, John and Willie, Crumley and DeForrest, D'Alve Sisters, the Thompsons, Harry and Mary; Will A. Barron and Queen and Bell. Business on the opening night was simply immense, and continued so throughout the week. Closing July 5: Queen and Bell, D'Alve Sisters and the Thompsons. Announcements for June 7: Milligan and Adair, Charles Redman, Georgie Blake, and the Cory Sisters.

WOODLAND GARDEN.—Business still continues large. Manager Borden will hereafter play the Knickerbocker people every Sunday at his house.

GRAND CENTRAL GARDEN.—A sensational drama, well put on, has succeeded in drawing very fair audiences during the past week.

ITEM.—It is getting to be a common occurence for variety people to disappoint managers in this city. This week Manager Borden had Punch Walton and Jessie Forrester billed to open at the Knickerbocker, but they failed to arrive, and did not send a word of explanation, thereby causing him considerable trouble in having to secure other people in their place.

Milwaukee, Wis,

GRAND OPERA HOUSE.—Frank I. Frayne and company presented a thrilling drama of American border life, entitled Si Slocum, to good houses, 3d, 4th, 5th, and two matinees. It is a genuine dime-novel, blood-and-thunder representation of the gallery's hero. There is no remarkable amount of acting called for in the piece. Ed Barrett as Dutchy was fair, but not as bright as upon former appearances here. Fanny Wood as Patsy is a vivacious little creature. She ought to engage herself to something more taking, and she would make her mark in the profession. The marksmanship of Mr. Frayne is that of a master. He does some great feats with his rifle.

ITEM.—Jacob Nunnemacher will be in New York about the 10th, to secure attractions for the coming season.

Memphis, Tenn.

The old, or rather new, Memphis Theatre has been sold by a decree of the Chancery Court, and has been bought by Leubrie Bros., who are best known as the promoters of the Memphis Mardi Gras or Carnival, and other public enterprises. They are now entirely remodeling the building, changing the entrance, etc., and will place orera folding-chairs in the auditorium. A new stage, with new scenery and curtain, are among the improvements, to which add new chandeliers.

The theatre will hereafter be known as Leubries' Theatre, and its opening will be the event of the season in Memphis.

Madison, Wis.

Nothing booked. A good minstrel show would draw a large house about this time. Rosa D'Erina, styled "Erin's Prima-donna," is in town with a view to giving a concert. The Mary Hoper musical troupe is in town.

Prof. Macallister is still here, enjoying himself in his usually happy manner. The Professor is a strong disciple Izaak Walton and the finny tribe suffer accordingly.

Arthur C. McKnight of Naiad Queen celebrity has purchased land on one of our lakes, and is at home to his friends in regal style.

The Madison Maennerchor received the first prize for male chorus singing at the Northwestern Saengerfest just closed at Milwaukee. Madison secured the Fest for 1880.

THE MIRROR is growing in favor by its manly course, and bids fair to be all that its most ardent friends can desire.

Gloucester, Mass.

Exercises of an interesting character were given 3d, on the occasion of the annual reunion of the High School Association. The programme presented Georgie E. Cayvan in readings, Mrs. H. F. Knowles in songs, with S. L. Studley as accompanist, the instrumental music being by the Boston Cadet Band, and cornet solos by Messrs. Will Henry and George C. Revitt. A large audience was present and the entertainment a decided success.

Matters of professional interest will remain quiet at this city until the opening of [illegible] all season, there being nothing booked [illegible] out writing.

[illegible] nd Rapids, Mich.

[illegible] st week a good bill has been [illegible] ith's Opera House. This [illegible] the present week, after a

Van Am[illegible] Frankfort, Ju[illegible] Covington 18th.

Lancaster, [illegible]

Coup's Circus and Menager[illegible] 16th. In the legitimate and va[illegible] ment line there is complete stagna[illegible]

Trenton, N. J.

Taylor Opera House closed. Will open in the Fall with an entire new set of scenery.

Erie, Pa

Nothing new booked other than has been reported.

Theatrical news and gossip very quiet.

Manchester, N. H.

Amusements very dull; nothing here for two weeks. Nothing booked at present.

Kalamazoo, Mich.

Nothing last week. P. T. Barnum comes August 8.

Ottawa, Can.

Another closed week, and the prospects are that the house will be closed until the 28th. Then Mr. Dowell's Shaughraun co. in Rosedale for the "old man's" benefit.

The St. Laurent Pinafore co., when leaving Ottawa, were not strong—financially—but have been gaining strength steadily. At Prescott, that old, time-honored "rooral" town, they had a big house; Kingston and Belleville also panned out well; to-night (7th) they open in the Horticultural Gardens, Toronto.

Mr. Dowell's party, despite the heated term, have done a good business, both in Chatham, London and Woodstock. They are now coming eastward.

Belleville last week put on the road a "fly" party of local talent in the variety line. They have an excellent orchestra, Jim Mix leader, and a fair song-and-dance man. Then—well, then, least said is best. They will do a few towns, then balloon, and leave a sour-minded audience for the first legitimate show that may drop in.

The last report from the Dickie Lingard ship says: Cloudy, with thick fogs; course—easterly, making down the mighty St. Lawrence for the port of Halifax, where she opens in a * engagement.

From present indications the Fall season through Canada, especially the large rural towns of Ontario, should be good, for the crop prospect never presented a more solid show of wealth.

Halifax, N. S.

Business at the Academy of Music has vastly improved since Manager Nannary decided on producing spectacular plays. W. E. Sheridan's engagement did not net much money, which is to be wondered at, seeing that he is such a popular favorite. His engagement terminated on the 28th, when he sailed for Boston together with Lin Harris and Lewis Baker, the latter gentleman having left the company. On Monday, June 30, Around the World in Eighty Days was produced to a full house, and has been drawing crowded houses ever since. Next Monday it will be withdrawn and The Black Crook put on the boards. W. H. Lytell, J. Kennedy and the Kiralfy Hungarian ballet are here, special arrangements being made with them to appear in the two last named pieces. The Boston Pinafore co. came as far east as St. John, N. B., but, unfortunately, could not appear in Halifax, as the Academy was engaged. A concert in the Kirk by local talent on 1st was largely patronized. The band of the 97th Regiment will give free open air concerts in the public gardens every Saturday during the Summer, commencing July 5. Nothing special booked at the Academy for the Fall season, but your correspondent learns on good authority that it will be the most attractive season ever enjoyed by Halifax theatre-goers.

Toronto, Ont.

Nothing doing in theatricals since Tony Pastor's visit. The Royal Opera House gave a performance, matinee and evening. Ben Bolt and The Spectre Bridegroom were the attractions. R. H. Baird is to have a benefit July 8. An olio performance will be presented by local talent, to conclude with Solon Shingle.

The Horticultural Gardens will be occupied this week by the Fifth Avenue Opera co., in Pinafore and Trial by Jury.

Henry Irving has given the chain which he has worn as Hamlet for one hundred representations to an enthusiastic lady admirer, who sent him another in exchange. This, too, is to go to somebody else after one hundred wearings.

[illegible] Rogers had an excellent article about J[illegible] Drew in THE NEW YORK MIRROR, [illegible] happened that it was written for a [illegible] published in Every Saturday.

—W. N. Griffith, perpetrat[illegible] Venus, threatens to afflict [illegible] again next season. So[illegible] done with Griffiths. [illegible] something will hav[illegible] public.

[illegible] pa[illegible]s to interfere with his Chronique Theatrale, in Le Temps, and, in describing his friends' adventures in London, he is even more lively than usual. After speaking of the great success of the French players, he goes on: And don't suppose that this applause was not genuine, that the audience had agreed to hide their ignorance and ennui in shouts of approval. Nothing of the sort; they laughed at the right places, and gave utterance to their satisfaction by little murmurs of delight, which ran from tier to tier, and could not have been arranged beforehand. But wait! here is a striking proof. It was in the second act (of Le Misanthrope), in the portrait scene. The audience, which till now had been enthusiastic, showed itself restive. And why? Because the English public, like the English press, does not appreciate the talent of Miss Croizette. I don't at all understand it, but the fact is indisputable. And on this occasion she was beaming with beauty and grace, in a costume of the purest Louis XIV. style, which Mr. Perrin (the manager of the Theatre Francaise) had designed for her himself, and you know how well he understands such matters. Then she played her best—rarely does she play so well at Paris.

I found her, in fact, superior to herself, but all the same she did not please her audience. No, she was not successful. The next day she played the Duchess of Septmonts, in L'Etrangere, and did it with that seductive fascination with which you are acquainted. But it was no go. She was applauded, indeed, after the grand explosion of the fourth act, but in that she was not great, her heart was not in it. Yesterday she played Les Caprices de Marianne, and her acting was perfect! Yet no sign of applause! I was positively angry; for this was not just, and, besides, I don't understand it. I racked my brains trying to discover the reason.

"What have you got against Miss Croizette?" I asked one of my English brother critics.

"We don't like her."

"But why?"

"We don't like her."

My explanation is that the English can't worship two idols at once, and they are now devoted to Sara Bernhardt.

As to her, words can give no idea of the enthusiasm which she excites. It's madness. When she is coming upon the stage a tremor goes over the audience. She appears, and an "Ah!" of admiration and delight escapes from every throat. They listen with wonderful attention, the body bent forward, the opera glass fastened to the eyes. When she has finished, the applause is furious. Wherever you go, she is the subject of conversation. "Ah! you know Miss Bernhardt!" And they look at you with envy. They are curious about the smallest details of her life, where she lives, how she eats, and what she drinks. Her photographs are sold by the thousand.

Important to Readers.

[From the Buffalo Every Saturday.]

The Courier, with characteristic intelligence, stated last week that Mr. Ben G

…ices of
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…criticism and
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…cold standard as

…who graduate from
…talent bring to the
…uality or achieve any
…its boards. Once in a
…ore audacious of them
…or so, with disaster, or
…modest accepts a position
…ay to play utility, but the
…, and from the fact that
…above it, is not encourag-

…ement of the appearance of
…as come to be regarded as
…with injury to professional
…g the coming season, man-
…inations cannot do better than
…avoid those places where the
…aving them severely alone in the
…n of all the pains and tortures
…nt" entails.

…—A Buffalo paper says:—"In
…s passenger list of the Helvetia we
…e name of Miss Gertrude Kellogg,
…rare accomplishments as an actress
…as to hope that her departure from the
…merican stage, of which she is so exception-
…al an ornament, is only preliminary to her appearance abroad, where her debut will be equivalent to her success." Miss Kellogg had departed when this notice was writen.

NEILSON—Adelaide Neilson's tour in this country, under the management of Max Strakosch, will begin at the New Park Theatre in Brooklyn, on Monday evening, Oct. 20. Thence Miss Neilson goes to the Walnut Street Theatre in Philadelphia, for two weeks, beginning Oct. 27. The tour will terminate in San Francisco. Miss Neilson will act five nights a week only. Edward Crompton, now leading man at the Adelphi Theatre, London, an actor in good favor there, has been engaged as the leading man of the company now being formed to support Miss Neilson.

LEUTCHFORD—Mr. Arthur Leutchford, who is connected with Mr. Barton in the management of the new Academy of Music, Rochester, arrived in the city on Monday, and assures us that the Academy will be as fine as any theatre we have in this city. The order has been given to Messrs. A.T.Stewart & Co. to carpet the entire theatre, also to decorate the boxes in the richest manner. Four elegant mirrors, with rich satin borders, will illumine the walls. Gas fixtures of the latest design will be furnished by Messrs. Mitchell, Vance & Co. of this city.

—We are indebted to the Paris Figaro for the following information: "The Children of Capt. Grant, translated into English, is now being played in Eugene Tompkins' Theatre. The play is richly mounted. The scenery and decorations cost no less than $65,000. Mr. Eugene Tompkins' troupe, after exhausting the success of the piece in Boston, will take it to New York, Philadelphia, Washington, Chicago, Sacramento, San Francisco and St. Luis."

—Sardou's Andre Fortier will be produced at the Philadelphia Walnut early in September, with the same magnificent scenery and accessories employed at the Boston Theatre. Later in the season, after its production in Boston, The Children of Capt. Grant will be presented at the same theatre. Andre Fortier proved a dismal failure in Boston, but there is no accounting for Philadelphia tastes.

—The Bowery closed as an English theatre on Monday night with a benefit to Manager Hofele, which was well attended. On Friday and Saturday of last week the following pieces were presented at this theatre: The Widow's Victim, The Gunmaker of Moscow, Two Convicts, The Floating Beacon, Obi, Jack Long, Two Drovers, The Robber's Wife, The Regulator's Doom, Jack Junk, Life for Life, and The Irish Emigrant. This gives a pretty fair idea of the work the company has done during the season. Manager Hotele has the Windsor for next season. definitely.

—Charles R. Gardiner, looking bright and fresh after his San Francisco trip, arrived here on Monday. His agency has since been crowded by stars and managers, welcoming him back, and it has resumed its wonted Summer activity. The fact that Gardiner would return on the 7th had been already announced in THE MIRROR, and its strenuous and labored denial in the weekly tirades of Hart's hand-organ has intensified the mistrust in which that paper is held, and evidenced anew that what THE MIRROR reports is right. Gardiner reports theatricals in S. Francisco rather overcrowded.

—There is no truth in the
bert and Sullivan's new o
the Union Square.

—Arthur Sewell,
law, will be bus
Theatre next sea

…ay trav-
…s season has
…nated as "home"
…By this is meant the
…ming of the non-itinerant amateurs. The amateurs, it is known, are divided as respects their movements into two classes:

1st. The migratory or itinerant amateurs, who under guise of Pinafore companies and aggregated specialists infest the larger towns; and

2d. The resident or non-itinerant amateurs, who, without any pretext whatever, rise from time to time to inflict their neighbors with mangled representations of good plays.

The second class is the more harmful because it achieves oftentimes considerable success, and because the injury it does is more insidious. It may be worth while to point out what that injury is.

An accredited dramatic company starts to visit a certain town. No shows have preceded it of late, none are booked to follow immediately. The attraction is a good one, and the outlook for the company pleasing. But when the tickets begin to be offered for sale, an unforseen obstacle is found to be in the way—a recent entertainment by "home talent." What does that mean? It means that a number of callow and pretentious rustic amateurs have, at the outlay of six or eight dollars for playbooks, and perhaps fifty or sixty dollars for a hall, undertaken to present some such piece as The Chimney Corner or Cinderella. Each of the participants have had tickets—ranging in number from five to five hundred, in proportion to their acquaintance—to dispose of. They have fallen upon the bakers and barbers, the millers and weavers of the town, all of whom have been compelled, most reluctantly, to buy tickets under pain of a summary forfeiture of all patronage and custom. The relatives and friends of the performers have been readily and bountifully supplied with free tickets, and the shallow writers in the local papers are eager to record their lying verdict that "the entertainment was an unqualified success." The amiable holders of the seductive complimentaries applaud lustily, and the taciturn tradespeople must perforce do the same, much against their inclination. But the entertainment proves doubtless from all points of view a thorough failure, depleting the pockets of the many to stimulate the vanity of a few.

When the advance agent of the regular company arrives he is asked first an exorbitant rent. He demurs, but is told: "That is what the South Keyport Dramatic Association paid when they played Caste." But perhaps he argues to himself that the town is all right.

It is not. One half of the available theatre-goers have been ruined by the complimentaries given them. The other half has been impoverished to pay for tickets they did not want, to see home talent "perform." The result is that the good professional company is slighted and unpatronized, and goes on to the next town to meet a similar state of affairs. Dozens of companies have experienced this same sort of thing of late, and unfortunately there seems to be no feasible way of stopping it.

The injustice of the affair is that the bad amateurs do not betake themselves to their parlors or their meeting places and give private or at least restricted exhibitions of their ignorance and their crudities, but they put themselves in competition with regular

Ay…
artist.)
Bell, Harry
Bothwell, John R.
Barnes, W. Elliot
Chandos, Alice
Daly, Augustin
Geisler, F.
Griffin, Hamilton (4)
Hamblin, Constance
Hastings, Marie C.
Hatch, Ida
Ketchum, George F.
Mitchell, Maggie
Osmun, Dr.
of orchestra.)
Schwab, Fred. (Manager of Neilson.)
Sessions, Edith K.
Thomas, D. F., (manager Lilliputian Opera Co).
Taylor, Harry, (letter and telegram.)
Voque, Elsie
Warde, Fred B.
Wilmot, A. A.

"Nothing Doing, Nothing Done."

The regular dramatic season consists of forty weeks. The remaining twelve of the fifty-two, to wit: from May 27 to August 15, are spent in proposing, discussing and completing arrangements, filling time, making dates and other work of organization. So far as the season of 1879-80 is concerned, three-quarters of the time usually allotted is past, and still one hears everywhere the verdict: "There is nothing doing—nothing done!" The dramatic agents have been unduly idle. Many of the managers who had come on to New York to fill time have retired to the country, and most of those who remain are not encouraged to persevere. We find upon an examination into the matter that fewer dates have been made at this time than in any season for many years. One of our best and most attractive lady stars has not filled a week yet, and another equally well known has filled but three. So true is this that an actor like Bandmann, who is very little known and very vaguely remembered, has found no trouble in securing an eligible opening.

The managers seem fearful to "close" with any one, and the stars have a prospect of many idle weeks. We believe that Milton Nobles has filled the most time of any one thus far. Everywhere the season is backward.

What is it to be attributed to? We believe, in the first place, that managers perceive that there will be very few really good attractions next season. They perceive the condition of public taste to be chaotic and unsettled. There is no drift or tendency toward any particular form of amusement, and there is a deep-seated distrust of many old stand-bys. They are waiting "for something to turn up"—another Pinafore, for instance. This state of affairs is really most unsatisfactory. A craze like Uncle Tom's Cabin or H. M. S. Pinafore may benefit a few managers and help to tide over a bad season, but it brings in its train no real profit.

Mr. Duff of New York, Mr. Field of Boston, Mr. Ford of Philadelphia, and Mr. Kennedy of San Francisco are the richer for the Pinafore craze of 1879-80. But what good did its popularity here do Mr. Harkins, or Mr. Fulton, or what profit did it bring the Lyceum, Olympic, Wallack's, …very, Niblo's, Globe, Windsor or any other houses which played it? In …he losses sustained at the Park, Globe quite counterbalanced the …her houses.

…it raged everywhere but …Walnut, yet we much …r in that city except …ainer thereby. In …Vicker nor Hav- …the tuneful ab-

PERSONAL.

GARDINER—The motto for agents: "I am here!"

BOOTH—Edwin Booth will spend the Summer at Saratoga.

GRANGER—Maude is dazzling Rockaway with her beauteous presence.

ZOE—The Cuban Sylph is rusticating at her residence, Hempstead, L. I.

DAVENPORT—Fanny Davenport is resting at her mother's cottage, among the Pennsylvania mountains.

PINAFORE—For the first time since Jan. 15, there is no Pinafore in New York. It almost reconciles one to the summer solstice.

MENDUM—C. A. Mendum, manager of the Arch Street Theatre, Philadelphia, left for Boston on Friday. He will return in about a week.

LEE—Amy Lee Watkins, late of Milton Nobles' company, will probably go to Hamlin's, Chicago, next season, to play soubrette business.

SHERIDAN—W. E. Sheridan's three weeks' starring tour in Halifax did not prove a financial success. His Richelieu, however, was well liked.

CLANCY—Laura Clancy, a younger sister of Venie, the burlesque actress, is studying for the operatic stage. She possesses a pure and sympathetic voice.

ROUGH—The Circuit Court of Arkansas holds that the publication of a bad picture of a stage celebrity may be a "constructive libel." Electrotyper, beware!

ROWE—George Fawcett Rowe's new play, Woolfert's Roost, which is to be brought out at Wallack's, Aug. 18, will be done at the Boston Museum early in the season.

SMITH—Ballard Smith, better in health and strength, is back on the Sun in his old place as managing editor. Both he and the Sun are to be congratulated.

OATES—Alice Oates occupied a box at the Union Square on Saturday. The sprightly prima-donna looks forward to a successful season under Sam T. Jack's management.

BURNS—Thomas H. Burns, who has been re-engaged as a member of the Weathersby-Goodwin company for next season, has gone to Kittery Point, Me., to spend the Summer.

RAND—Rosa Rand is summering at the farm of her brother-in-law, L. R. Shewell, Park Hall, Maryland. She attained popularity with the Brooklynites as leading lady of the Park last season.

MCDONALD — George F. McDonald, the well-known and popular manager, is still in town, arranging dates for his Montgomery and Opelika theatres. He has already booked some good attractions.

QUEER—George the Count Joannes is arranging a series of twelve Shakespearean recitals to be given at Newport and other fashionable watering places. His ward and pupil, Avonia the Invincible and Redoubtable, will assist the illustrious tragedian.

CARTON—James E. Carton, formerly manager of the Novelty Theatre, Williamsburg, died suddenly in this city on Sunday of heart disease, aged thirty-six. Carton was a member of the Order of Elks, a good man, and a popular manager. He had many friends.

OVER—The season at the Union Square, which began on Aug. 5, 1878, closed on Saturday night. Olivia, Mother and Son, The Banker's Daughter, Lost Children, Babes in the Woods and Horrors have been the pieces played, but no Pinafore. The thanks of the community are due A. M. Palmer.

DULL—There is nothing new at the theatres this week but the colored minstrel show at Haverly's. The houses closed are Wallack's, the Union Square, Fifth Avenue, Broadway, Standard, Booth's, Park, Olympic, Bowery, Niblo's, Grand Opera House, Globe, Comique and Windsor.

ATHERTON—Alice Atherton made her reappearance after an absence of seven weeks in the Rice company, at the Union Square on Saturday, the last night of the engagement, playing the part of Prince, heretofore taken by Lina Merville. She had been greatly missed.

MEGATHERIAN—The Megatherian was a toothless sloth, somewhat smaller in size than the Mastodon, but still of colossal bulk. Applied to Minstrels Megatherian means antique. Thus a Megatherian Megatherium joke is, in other words, an old joke very much played out.

MERRILL—The Buffalo Every Saturday announces that George Fawcett Rowe offered the principal female part in the play of Woolfert's Roost to Alfa Merrill, "a New York lady of some talent and great beauty." What he offered it for is not stated. At all events another lady will play the part. Miss Merrill has postponed her London debut till she gets a theatre.

VARIAN—San Francisco Call: The ingenue of the Baldwin company, Miss Nina Varian, has failed to receive deserved notice by the press for the personations, really meritorious in their way, she has given since …ival. Her performance of Elise, Seraphine, in the play at present …ay, in justice, be highly …acter, in its confiding …il to that of the …t is so admira- …where the …r, the

PROFESSIONAL DOINGS.

—Harry Rainforth arrived in town on Monday.

—Herr Bandmann leaves for Europe 10th inst.

—Emma Thursby will be back in September.

—John T. Raymond arrived in town on Monday.

—J. H. Haverly returns from Chicago in a fortnight.

—Lizzie Harold will spend the Summer at Gardiner, Me.

—Jerry Lant travels with Fanny Davenport next season.

—Janauschek begins her season in San Francisco Sept. 1.

—Charles Fisher is engaged with Augustin Daly next season.

—D. H. Chase is engaged with Fanny Davenport next season.

—Joseph Brooks was robbed of his watch at Long Branch on the 4th.

—L. G. Hanna, of Euclid Avenue Opera House, Cleveland, is in town.

—The regular season at the St. Louis Theatre Comique opens Sept. 6.

—W. T. Johnson goes with McDonough and Fulford's M'liss combination.

—Ad. Neuendorff, manager of the Germania Theatre, has returned from Europe.

—Nick Long does not go with The Tourists, now organizing. Bill Mestayer will.

—Harrigan and Hart have been doing an excellent business in Jersey City this week.

—Miss Ellie Wilton is engaged for the coming season for the Union Square Theatre.

—Mabel Leonard, like Laura Hawkins in The Gilded Age, has been "restored to her father."

—Harry Eytinge goes out with the F. C Bangs combination, playing Jasper in Dan'l Druce next season.

—Augustin Daly is engaging his company for the Broadway. It will be largely musical in its members.

—Charles E. Rice will be the manager and A. S. Pennoyer the agent of the Evangeline combination next season.

—George L. Cheeney has gone to New Hampshire to spend the Summer at North Stratford and Colebrook.

—Tom Parmele has given up the lease of the Novelty Theatre, Louisville, and will not run it next year.

—Prof. Purdy, formerly leader of the Oates orchestra, is now a member of Theo. Thomas' organization.

—Benjamin G. Rogers plays the Judge in M'liss, with John McDonough and Fulford's combination next year.

—J. E. Barnes, formerly of Brown & Barnes, is engaged as stage manager by W. C. Mitchell of Chicago.

—Murray Woods, the noted Dick Deadeye of Henderson's Pinafore, travels with McDonough and Fulford's M'liss combination.

—There is no truth in the report that Zelda Seguin will sing Carmen next season. She will be a member of the Emma Abbott troupe.

—Verona Jarbeau, the Hebe of Duff's Pinafore at the Standard, will probably play at Wallack's with John T. Raymond next month.

—J. H. Haverly will increase his Mastodon Minstrels next season, not in numbers, but in new features. They will be even stronger than now.

—It is not yet even settled what will open the season at the Union Square. The revival of The Two Orphans is contemplated, but not actually decided upon.

—Harrigan and Hart's company contributed a liberal sum to defray the expenses of the last sickness of J. A. Kelly, the variety actor, who died lately in Boston.

—The Weathersby-Goodwin Frolıques will open their season early in September at Haverly's Theatre. The company will contain several more persons than it did last year.

—Fred Williams, for a number of years past stage manager of the Boston Museum, has gone to Babylon, L. I., for the Summer. He will make New York his permanent residence.

—Haverly's Mastodons are commanding everywhere ten per cent. more for next season than are Hooley's Megatherians. As John Stetson says sententiously: "Terms is the text (test) of excellence."

—It has been decided that Sothern's opening piece at the Park will be Crutch and Toothpick, George R. Sims' burlesque comedy, which has for some months been running at the London Royalty with good success.

—The full company of the Chestnut Street Theatre, Philadelphia, next season, as far as organized, will be as follows: James M. Hardie, leading man; Henry Lee, who will share the leading business; Chas. Stanley, first low comedian; Frank B. Wilson, second; George H. Griffiths, first old man; Ernest Bertram, second; George Hoey, juvenile; G. D. Erroll and J. F. Parker, utility; Alice Mansfield, soubrette; Mrs. J. J. Prior, first old woman; Annabel Dudley, walking lady; W. H. Daly, stage manager; P. W. Goatche- scenic artist, and Simon Hassler, orches… Rosa Rand or Laura De… lady.

WHO WROTE "THE DANITES?"

AN ORIGINAL INTERVIEW WITH THE GREAT ABORIGINAL ACTOR.

Our correspondent, after mailing the McKee Rankin interview which appeared in our last issue, suddenly bethought himself that he had failed to elicit from the representative of the border drama, and the defender of stage morality, information concerning his company for the coming season.

Realizing that this was a very important omission (since it is a well-known fact that to the excellence of The Danites organization, rather than to the talent of the Rankins, was due whatever success the company had achieved), our representative determined on a second visit, to remedy his omission.

To effect a landing on the desert island in the straits of Detroit, on which Rankin has taken up his abode, was a matter of no little embarrassment. It is a difficult matter to get a ferryman to land on the American side of the island, since it is heavily fortified against the gens d'armes, who pursue Rankin through the United States for debt, from one end of the season to the other; but by the expenditure of a half dollar on the ferryman, and the waving of a copy of Josh Hart's newspaper, which served as a flag of truce and token of recognition, a landing was at last effected, and our representative found himself once more in the presence of the greatest Aboriginal actor living.

What was said had better be repeated in the words of our correspondent.

"Were you frightened?" we asked.

"Oh, no. I own this island," he replied.

"But did you not swear in Philadelphia last year that you did not own anything; that you were in fact penniless?"

"I meant in the United States; but here I can own what I like, and snap my fingers at the d—— fools in the States."

"Then you raid the States in the Winter, and return here and find rest and immunity at the same time?" we observed.

He glared at us an instant, but as we looked up innocently into his dark face, the shadow fled from his, and we were safe.

"How about your company next season, Mac?" we inquired. "I hear you are going to lose a number of your best people!"

"Best h— !" was the reply; "I'm going to have a new deal. Kitten and me is the attractions, and I'm going to have a cheap company in future."

"But some of the managers say Aldrich as the Parson, and Parsloe as Ah Sin, were the drawing cards, without whom The Danites will be a very tame affair, indeed."

"They do, eh? They'd better not say it where I am!" and he glanced up at a tomahawk that formed the centre of a number of Indian weapons fantastically displayed against the wall of the sitting-room.

"But they do say it," we again ventured, "and several aver that Aldrich and Parsloe, in a new piece, will succeed to whatever business The Danites formerly had."

He glanced again darkly at the cluster of weapons.

"What new piece?" he asked.

"A new piece by Bartley Campbell, called My Partner, which is to see the light at a New York theatre in August next."

"He can't write no piece as good as Joaquin Miller!"

"But," we mildly replied, "it is confidently believed that Joaquin never wrote The Danites, but that it was the joint work of many authors, and was in shape, ready for acting, before ever Waukeen knew anything about it."

"Who is these authors?" he demanded.

"The author of La Superb, who committed suicide when he saw his work claimed by Miller; Mrs. Rankin, who discovered the germ of the play in an unprofitable novel of Miller's, and Bartley Campbell, who suggested the love interest between Billy Piper and Sandy."

"Do you think it likely Campbell would help to improve another man's play?" asked Rankin vaguely.

"I don't know," we answered; "Jim Alexander of the Philadelphia Ledger says Campbell was such a great friend of yours then that he gave you the title of his play, with all the wood-cuts finshed, and that you subsequently used Campbell's Heart of the Sierras as a sub-title for your piece."

Here he got up and took down the tomahawk, and began to feel along the edge carefully.

After a long pause, and while we were preparing to take our departure, we added:

"May we say that you intend to have a cheap company out next season?"

"Cheap as I can get 'em!" was the reply in an angry tone.

"But you insisted on having an A No. 1 organization last year."

"Oh, yes, but Haverly paid the salaries!"

"You will manage yourself this year?"

"Yes," very gruffly.

"I understand you were trying to get a moneyed man from Boston to furnish ——"

At this point Mrs. Rankin rushed out of an adjoining room, exclaiming:

"Don't you see Arthur is getting his war paint on—fly, fly for your life!"

We fled, and luckily reached the boat just in time to escape an arrow aimed at us from the porch.

"That's nothin'," remarked the ferryman; "he wos worse than that t'other day, whin he got some letters from the States. When he gits his dander up he does the war-dance in gran' style. Ye can hear 'im whoop nigh on to a mile."

Modjeska's Wardrobe.

SAN FRANCISCO, July 2.

When Mme. Modjeska first came to this city in 1877, she was as poor as the wives of exiled Polish Counts have the right to be. When she secured her first engagement at the California Theatre, she realized that prime necessity of the modern stage—luxuriant costumes—and gave an order to Jahn, the costumer of the California and Baldwin Theatres, for a complete wardrobe. The dresses were numerous and elegant, costing in all over $4,000, and to buy the materials for them the costumer was pushed to various money-raising expedients, which he willingly submitted to for the sake of doing a favor for his countrywoman—Jahn is a Pole—the fair Countess.

Mme. Modjeska's first engagement at the California was not sufficiently remunerative to admit of her settling even for the portion of her wardrobe already delivered by the costumer, yet that individual industriously worked on in the belief that the success he felt sure of for the fair Pole would be the means of so advertising him, that in that way, if in no other, he would receive a return for his outlay of time, labor and money. The costumer's wife, too, showed herself so anxious for the success of Modjeska's art—and dresses—that she attended her nightly at her dressing-room, generously assisting her in that important department. For her pains she had the pleasure of seeing herself described in the papers as the faithful servant of the Countess, who had followed her mistress from exile, and was her constant companion!

Modjeska's second engagement, owing perhaps to the increase in the elegance and in the variety of her wardrobe (and in part perhaps to her action in placing an agent in the box-office to look out for her interests) was a greater pecuniary success, and the costumer was paid nearly in full. Mme. Modjeska went East, and it does her no injustice to say that for her first appearance her costumes received more praise than her acting. The Eastern press broke out in ruffles and and flounces, as it were, of minute description of the Countess' costumes, accrediting Worth, in every instance, with the honor of having "composed" them. The Chicago and New York papers devoted particularly columns of praise, equally distributed between Modjeska's taste and Worth's art, even to the disregard of her noble ancestry in the fair land of Poland.

Mme. Modjeska, however, with the proverbial ingratitude of the average female star, although enabled to make her first appearance through the generosity of the San Francisco costumer, her compatriot, anxious for first-class advertising, never once corrected the mistake regarding the "composer" of her wardrobe—and perhaps her fortune—and the name of Jahn extended no further than the green-room of the California Theatre.

There is a curious history of theatrical luck connected with Modjeska's appearance East. When she appeared in this city Harry Sargent, her present manager, was here in a condition of acute "dead-brokedness." He saw her, and recognized an opportunity. In the hopes of making enough money to offer her an engagement and secure it by a cash deposit, Sargent organized a barn-storming minstrel show, with which he succeeded in traveling as far East as Reno.

In that town of tar-bucket renown Sargent's show completely collapsed, leaving numerous unpaid bills, held by certain stern-visaged, trade-tried hotel, hall, and printing men. By a judicious distribution of I O Us, and the proper "placing" of his watch, chain and scarf-pin, he managed to escape the tar-bucket and return to San Francisco. Nothing daunted, the doughty Joralemon drew up a contract whereby he agreed to pay Modjeska, the Bozenta Countess, the sum of $1,000, gold coin, per week, for the period of two years, and secured that lady's acceptance of the engagement. He then proceeded to borrow of a local manager enough money to pay his fare East, and there so interested Mr. Boucicault in his new venture that that gentleman advanced enough collateral to get his new star East and properly advertise her. The result is well known. Modjeska got her $1,000 per week, and Sargent is making a fortune. He is coming home to lose it in September.

—The Wieting Opera House, Syracuse, N. Y., under the management of P. H. Lehnen, is undergoing extensive repairs—new carpets, scenery, gas fixtures, etc. When alterations and repairs are completed it will be one of the finest theatres outside of New York City. Rumors of the lowering of the floor of the Park Opera House are afloat, but from a reliable source we are informed they are untrue. The best attractions are already booked at the Wieting—the regular theatre always open, and not liable to close as the other house does after several unsuccessful attempts to open it by "go-as-you-please" parties.

—The outlook for Alice Oates' season under Sam T. Jack's management is very good. He is filling time rapidly in many places, at better terms than ever before. This proves what THE MIRROR has contended all along—that Mrs. Oates' popularity is too well established to be affected.

—Mr. Frank Maeder has returned to the city, having been visiting Mr. Peter Gilsey at his "shooting-box" on Long Island. Frank is the Troubadour, and Fred, his brother, is Mr. Gardiner's associate.

Wallack's Western Failure.

THE MIRROR told some very unpalatable truths last week in outlining the causes which had led to the inauspicious opening of Lester Wallack's San Francisco engagement. The sequel remains to be written this week. So ruinous did the business continue that the management of the California Theatre has been compelled to close peremptorily Mr. Wallack's season, cutting him off a portion, and filling in with Joe Murphy, a player who assuredly does not take very high ground in the consideration of artistic theatre-goers.

The San Francisco Argonaut, commenting on the circumstances of Mr. Wallack's lamentable and most unqualified failure, says:

Mr. Lester Wallack's experience at the California has been one which must have mortified both actor and management. Perhaps Mr. Hill took all too sanguine a view of the opinion held of his star in this city; but he was justified at least in supposing that a gentleman whose family name has stood at the head of the theatrical profession since it was a profession in America, and whose personal connection with it has been the link, in a great measure, that has joined it to the social circle, would at least have been welcomed with some show of interest. Apart from any consideration of a social nature, Lester Wallack is an artist in his special line. Yet the houses have been so small that one almost feels as if there were some special reason for it. The California management made a little too much, possibly, of the expense, and too little of the merits of the engagement, as an advertisement; and certainly they made a great mistake in playing him first in Ours. If the public are told that a man is being paid $500 a night, and find out that in a piece they know he makes no hit, they are slow to take him in a new play. Mr. Wallack would have pleased and delighted everybody in My Awful Dad, and Ours could have followed successfully. The milk is spilled, however, and there is little use crying over it.

The engagement which was looked forward to confidently as being sure of success, has proved a disastrous failure, and Mr. Wallack has done what few stars, on a certainty of $500 a night, would do: he has canceled his engagement himself, and saved the theatre a heavier loss. To-day he plays for the last time, and Monday shakes the dust of San Francisco from off his fast-flying feet—not to keep pressing business engagements East, as the dailies so considerately have it, but the quicker to get far and away from the scene of a terrible crusher to his pride. And while admitting that Mr. Wallack's reception and engagement has not been what he had a right to anticipate, there are reasons why it never would or could have been anything like a success.

He is not a star in the faintest sense, and has no personal magnetism nor force of genius to make him stand out prominently from such a menagerie as wrestle with the text and allege to be the support of the California Theatre. This fact Mr. Wallack has demonstrated in more large cities than San Francisco.

AS FOR HIS FAILURE HERE, WE DO NOT THINK HE HAS DRAWN MORE THAN TWO OR THREE HOUSES THAT PAID THE EXPENSES OF SUPPORT, AND NOT ONE THAT WOULD BRING HIM IN HIS MAGNIFICENT SALARY OF $500 PER NIGHT.

The Argonaut has told the truth very fairly, but it has omitted mention of the lesson that should accompany such a failure as this.

Mr. Wallack is a very much over-rated actor. The circumstances under which he went out, had they ended in success, would have dealt a severe blow to the stage. They would have done so in three ways.

Firstly, because Mr. Wallack declined to be judged by the same standard as other and better actors were. The acknowledgment or acquiescence in such a pretension would be a serious injustice and a bit of unfairness not to be tolerated.

Secondly, because Mr. Wallack demanded terms not justified by his abilities or powers of attraction. Had Mr. Wallack been enabled to receive such terms without summary loss to his various managers, the evil precedent would be upheld that a player's talents have no real value.

Thirdly, the success of Mr. Wallack would have been a real detriment to the stage, for the spectacle would have been presented of a man not "drawing" through any merit of his own, but because he traded on his theatre's name and his father's fame.

That Mr. Wallack should have succeeded, for instance, in a play like Ours, the leading character of which found able and more gifted exponents at quarter the terms, would have been a calamity indeed.

The lesson taught by Mr. Wallack's Western failure will be a very salutary one. It will do good. Personal feeling for Mr. Wallack is tempered by the fact that he is nowise the loser. There can be no feeling for the managers who took the odds in engaging him, and who must abide by the results.

It is surely a strange commentary on Mr. Wallack's first Western tour that his engagement is cut short of its time on no more plausible pretext than "pressing business engagements" in a midsummer of unexampled dullness. It must be a pressing engagement indeed which recalls a man 3,000 miles to go in a yacht. It is probably fortunate for Gen. Barton of the California Theatre that Joe Murphy, J. C. Williamson, Maggie Moore, and Marie Aimee, the succeeding attractions there, had no pressing Eastern engagements, or the abrupt closing of Mr. Wallack's starring exploits would have engendered the abrupt closing of the California, which has received a new impetus since his departure.

J. M. Hill, manager of Denman Thompson, has made a year's contract with Lawrence Barrett to appear in his New Play. A New York opening has been settled. Mr. Hill regards the play as very strong. Rachel Macauley has been engaged to play Mistress Alice. The piece met with great success in San Francisco. Barrett will play it here in September.

—The Aimee Opera troupe piloted by M. Durand, arrived in San Francisco on Saturday. It comprises Mlle. Aimee, Mlle. Raphael, Mlle. Gregoire, MM. Duplan, Juteau, Mezieres, Jouard, and Pougard, and a chorus of forty people. This is an extensive troupe to take across the continent.

"Character" Women.

The stage is languishing just now for a stronger and truer type of womanhood. The dramas of to-day present but one species of female character, one utterly devoid of anything like individuality. Soft-spoken, mild-mannered, meek and listless young women abound to the exclusion of all others. There is hardly any difference between them. Their lives, their hopes, their aspirations are all of the same plane. Sometimes they descend to a little forced gaiety, sometimes they rise to a little humid grief; but, generally speaking, the women in our current plays develop no higher ambition than to look pretty, to appear pleasant, and to comport themselves conventionally. Now, all this is destructive of dramatic progress, and is, moreover, flagrantly unnatural and unreal.

It may pass for a compliment in gallantry, but it can never do for a fact in life to say that any appreciable number of women resemble those who now languish in current plays. Here and there you may find a woman from whom all the character, the force and inspiration has oozed and melted away—a simpering, senseless ingenue in whom helplessness and inanity have superseded self-assertion or the exercise of brain or will. These examples are, however, rare and not frequent enough to justify their constant projection on the stage.

The women one meets in life are of a far different character. They are animated by sentiments and emotions quite as strong, quite as alert and quite as dramatic as those which stimulate men. Their aspirations are loftier and their feelings better balanced. Their sense of wit is as sharp, their speech crisper and their intelligence as acute as any man can boast. And yet these women are virtually ostracised from the stage, and their places taken by the mutes or prattlers whose dresses far outnumber their stock of ideas. So striking is this deficiency that may able dramatists o'erstep the desirable in their efforts to adjust it, and create female characters whose excess of animation carries them to the other extreme. Augustin Daly introduced many such characters, and the public, tired of the shallowness and inertia of the nursery heroines, took to the performances of Clara Morris very much as a famished sailor does to grog and punch. The women to whom Miss Morris' textile art introduced us, were mostly courtesans suffering from physical derangement, and the harrowing horrors she conjured up ended in distorted forms of frenzy or dementia. Alixe cast herself into a pool, Cora (in Article 47) went mad, Magdalen Morel broke into a wedding, Leah starved on account of her betrayer, Miss Shore famished for bread, and the women of her repertory encountered promiscuous disasters because they knew too much, had transgressed too many laws, or suffered too acutely. Her style of women was a manifest exaggeration. Because the Stage had been inflicted with female characters of weak minds and feeble aims, there was no necessity that decency and propriety be outraged by the mad creatures who tore up the Decalogue as they would a hymn-book. Time showed that the Morris type of character was too strong, so it drifted back to the milk-and-water women it had forsaken, leaving the magnetic Miss Morris to deliberate on the change.

The stage is therefore no better off than it was before. The weak-minded and insipid young-women characters have resumed their sway till the public can stand nothing stronger. Our best "leading woman" has left America forever, and other talented women in the same sphere have taken to Josephine in Pinafore as the nearest approach to intellect that the public will accept. Even Mrs. D. P. Bowers, unquestionably the best general actress of the old school on our boards to-day, was compelled, in compliance to the senseless public taste, to play Parthenia—a role so far out of her line and age that the attempt was positively painful. Mrs. Bowers realized as well as any one that she could not play the Greek school-girl, but she thought that the public, which seemed weary of Lady Macbeth, Aurora Floyd, Deborah, Lady Audley and Margaret Elmore, might like a character of less individuality. But the result showed that the public had no real grounds for its preference, and had fallen into it only by accident.

Charlotte Thompson found Parthenia an attractive feature of her repertoire, and Mary Anderson's manager will tell you that it was that lady's best paying character. And still Parthenia in real life would inspire the most thorough contempt among both men and women, and rightly, for she was a brainless and a mincing fool.

But perhaps the profession is a good deal at fault for this. In every stock company a foolish usage has grown up in the way of casting parts. The first simpering female is given to the leading lady, the second to the walking lady, the successive one to the utility people. There is no "character" woman in the company. Should a character role have to be cast, it is given to the "old woman," whose duties are supposed to include the "heavies." Therefore, even if an enterprising dramatist did create a woman of real individuality and character, there would be no one in a company to play it.

The perverse tolerance of the present run of languishing and colorless female heroines is doing the stage grave harm in two ways. In the first place, it dispenses with the necessity of a leading lady—hitherto an essential. Thus a theatre like the Union Square, which ought to be one of the foremost in the country, has been for a whole season without a leading woman—a weak actress like Sara Jewett, who at best is but an ingenue player, undertaking the chief parts.

That the public does not want these weak-souled, passion-shorn, helpless sort of female characters is shown by the fact that when an actress like Agnes Booth got a congenial character—one of strength and purport—as she did in Belinda Treherne in Engaged, it was at once appreciated. But the out-of-town people, and those of the West side, have been so overpowered by the ingenue females that their power to appreciate anything stronger was gone and they betook themselves to Fanchon, and Parthenia, and the Chimney Corner, and passed their solitude in regrets.

It is not easy to say where the supply of actresses to play strong parts is to come from. The robust, healthy talents of our best performers have been so undermined by the ingenue order of roles that it may take some time to get them back to wholesome parts. Still there is no lack of ability, and we do not doubt that, when the roles are ready, fit exponents will not be wanting. There are hundreds of young actresses full of cleverness, energy and ambition, who would come forward just as soon as the forced reign of the ingenues is over. Another advantage would be that, as the woman's part acquired more strength, male roles would become more manly, and the Ralph Rackstraws and languishing "juveniles" would rapidly and happily disappear.

Another Fatinitza Collapse.

The company which played Fatinitza under D. H. Harkins' management at the Fifth Avenue, broke up finally in Boston, at the Museum, on Saturday.

The company, previous to its appearance here, had been engaged six weeks in New York and four weeks in Philadelphia. The New York season was disastrous financially; the Philadelphia season but little better. Salaries were four weeks in arrears when they arrived in Boston. The business of the week paid a fair profit; Monday and Tuesday night's houses being large, Fryer received fifty per cent. The neglect to adjust the old accounts, combined (probably) with the prospect of an engagement with another manager, made the members of the company demand payment on Friday evening, before going upon the stage. Manager Field succeeded in making the company realize that the public had certain claims which they were bound to respect, and the performances were given on Friday evening and at the Saturday matinee. At about four o'clock on Saturday afternoon, Fryer disappeared, and, with his retirement, the company lost all hope of being paid their past dues. Fryer's agent, Mr. Neiswender, claims that the salaries were but one week in arrears, and that Fryer has paid the company not only his receipts, but moneys borrowed to reduce the claims of the company, as well. A large number of the company have left Boston, and the Children's Pinafore company appeared in place of the performance of Fatinitza.

This is probably the last we shall hear of operatic companies hailing from the Fifth Avenue theatre this season—at least, we hope so.

A "Queer" Route.

The system now unfortunately coming into vogue this year, of managers filling time at three or four different agencies, has led already to some very funny and some very peculiar results. An evidence of this is shown in the route which follows, and which was made up for a well-known sensational male star (name withheld, of course) by his manager, who mistrusted the agents:

Week of Sept. 1, Albany, N. Y.; filled by Wall & Hanley.
Week of Sept. 8, Galveston, Tex.; filled by Simmonds & Brown.
Week of Sept. 15, Portland, Oregon; filled by J. A. Brown.
Week of Sept. 22, Memphis, Tenn.; filled by Simmonds & Brown.
Week of Sept. 29, Portland, Me.; filled by Wall & Hanley.
Week of Oct. 5, New Orleans, La.; agents ignored.
Week of Oct. 12, St. Paul and Minneapolis; done direct.
Week of Oct. 19, Richmond, Va.; filled by J. A. Brown.
Week of Oct. 26, Syracuse, N. Y.; filled by Wall & Hanley.
Week of Nov. 2, Mobile, Alabama; done direct.

—P. A. Marks, manager of the Opera House, Quincy, Ill., announces that he is painting and refurnishing the house, putting in new scenery, and making other improvements toward making the house attractive to stars and combinations. He refers to the following: John Rickaby, Jos. Brooks, Wm. Foote, N. D. Roberts, Jas. W. Morrissey, M. Gotthold, Fred Berger, Spencer Cone, Milton Nobles, D. B. Hodges, Wash Blodgett, W. S. Wires, D. Redpath, J. B. Dickson, M. T. Skiff, E. M. Gardner, John J. Collins, John W. Norton, Wm. M. Connor, Thom Brown, Jay Rial, Harry Smart, John R. Rogers, Harry Phillips, W. T. Elliott, E. E. Zimmerman, Phil Simmonds, Charles A. Wing, F. B. Warde, W. W. Fowler, Z. W. Sprague and Jake Murray.

—The Australian "Funambulist," Ella Zuila, assisted by George Loyal, the human projectile, who will perform the difficult feat of being shot diagonally from a cannon loaded with powder a distance of [illegible] feet, and catching a trapeze bar. The above in conjunction with a first-class combination of variety stars, will appear at Tony Pastor's Theatre next Monday, under the business management of John Clay, late of Niblo's Garden.

London Correspondence.

JUNIOR GARRICK CLUB, }
LONDON, JUNE 27, 1879. }

From American papers I see that you are, if not sweltering in heat, at any rate rather more than comfortably warm. Would I could say we were so here. The fact is, not for many years has there been so cold, muggy, disagreeable and uncertain a June as the one from whose inclemency we are now and for twenty-seven days back have been suffering. Deluges of rain, varied by crashing and nerve-distracting thunder-storms and showers of hail, each hail as large as a marble—such are among the ordinary atmospherical discomforts of London life at present. Nor has the season socially been less dismally flat, stale and unprofitable. West-end shop-keepers complain bitterly that they have "hardly ever"—I have omitted the now conventional and too-hackneyed "never" through a humane desire to spare your feelings—had a worse one. The unsettled state of the political world; the continuous series of excitements and suspense kept up by the interminable Eastern question; the Afghan difficulty, and the wretched Zulu war with its latest pitiful tragedy in the death of the poor young Prince Imperial—all these have combined with the terrible depression of trade and prolonged inclemency of the weather to make everything as dull as ditchwater, and drain people of their money. Nobody, in fact, has any spare cash. Wealthy nobles and merchant princes even are curtailing their usual London season and flying to the country or the continent to economize.

Need I say that all this has told on the theatres, only a few of which have succeeded in doing much more than hold their own. Irving, of course, always draws; Mr. C. Fairlie, of the Globe, this week gives his 450th representation of Les Cloches de Corneville, with Kate Santley, Shiel Barry and other notables; Edward Rose's charming little operetta, entitled Nicette, is scoring a well-deserved success at the Royalty; Miss Neilson, supported by a really magnificent company, continues to pack the Adelphi nightly in Amy Robsart; and at the Gaiety, I need hardly say, the Comedie Francaise company—or rather the erratic "Sara" and some other French artists, play to bumper houses. But these about exhaust the list of genuine financial successes in this line, and with the departure of our French friends, which will take place by the time this Mr. Osmu- reaches you, and the closing of the Hay- arket Theatre (Tuesday last), the Adelphi "No and other leading houses, we shall be left Theoor indeed.

forty You remember Charles Calvert? Of course you do. If I remember rightly, between two and three years ago he crossed from here to produce Henry IV. at your Booth's Theatre, and produced it, as was his invariable fashion, superbly. Well, poor Calvert's remains were interred on Wednesday week last, the 18th, at Brookland Cemetery, near Manchester, the scene of his best triumphs and the city round and in which his dearest and fondest memories and recollections clustered and were centred. The concourse of mourners attending the funeral cortege was very large, and the Rev. Paxton Wood, an intimate friend of the deceased, conducted the service and delivered a remarkably eloquent, appreciative and touching address. Mr. Calvert was an able and concientious actor of a somewhat antique pattern, but by no means a great one. He was, however, an accomplished scholar, a devoted lover of art for art's sake, an extraordinarily able stage manager, fertile in resources, and with a magnificent eye for effect, and, withal, was heart and soul devoted to the best interests of his profession, which he did his best to further, irrespective entirely of financial consideration. His annual Shakspearean revival used to be an event, and almost indeed marked an epoch, not only in Manchesterian, but in English dramatic circles and the history of the British stage; and for splendor of mise-en-scene, historical accuracy of accessories and costume, evenness of cast and conscientious attention to the most trifling details, his representation of Lord Byron's Sardanapalus, in which he himself originally took the title-role, was unsurpassed in modern times.

The closing of the Haymarket Theatre generally means the close of the regular season, and the Haymarket closed on Wednesday, when Mr. Charles Kelly took his benefit, in the ever-popular comedy of New Men and Old Acres. The beneficiaire, I need hardly say, played Brown, and his accomplished better-half (Miss Ellen Terry) filled the role of Lilian Vavasour.

Among other benefits announced are one to Mr. Hermann Vezin, at the Adelphi, when he will essay the part of Cardinal Richelieu, in Lord Lytton's play of that name; one to Mr. H. Vaughan, of the Adelphi and Drury Lane Theatres—poor Vaughan has been laid up for quite a time by a most painful disease—at the Criterion Theatre, to-morrow (Saturday), when a new comedy, written by the beneficiaire, entitled Mated, will be produced; besides one to Mr. Charles Poole, at the South London Palace, which came off yesterday, and another to Mr. Coleman at the Olympic on Saturday last, when Mrs. Scott-Siddons made her first appearance in England since her return from abroad, and met with an exceedingly warm reception.

Then there was the Ada Swanborough benefit, of which I gave you due notice in my last, and which realized the very substantial sum of over £600, or $3,120. One of the features of the performance was Mr. H Byron's sparkling and very [illegible] written specially for the occas[illegible] charmingly rendered by Mrs. K[illegible]

While on the subject of be[illegible]ght mention a very interesting [illegible]emony that took place at the Ro[illegible]al Aq[illegible] Imperial Theatre the other e[illegible]ng [illegible]hape of a presentation to the t[illegible]ed [illegible]pular manageress of that pla[illegible]is[illegible]. It was upon the occasion [illegible]th [illegible]dredth consecutive performa[illegible]e [illegible] Goldsmith's She Stoops to C[illegible]quer, [illegible] the presentation was made by the ev[illegible]reen and venerable Mrs. Stirling, who is a member of the company, who, at the conclusion of the performance, stepped forward and presented Miss Litton with a beautiful silver vase, in a characteristically neat, witty and appropriate speech. A beautiful fan and Japanese teapot were also presented by other members of the staff, all of which Miss Litton gracefully acknowledged.

Finally, all reports to the contrary, Capoul does go to New York in the Fall; Mr. Scovil, the New York choir singer, who married Miss Roosevelt, has scored such a success at Brescia that he has been engaged by the King of Italy to sing for one month at his Summer residence at Monza; Gerster is suffering from the inclemency of the weather; little Sinico is convalescent; at Mme. Sainton-Dolly's concert at Devonshire House the other morning, Mme. Trebelli sang "I'm Sweet Little Buttercup;" and your fair countrywoman, Miss Clara Louise Kellogg, in Aida, has been the success of the Mapleson season.

W. S. G.

Wallack's Rivals.

[From the San Francisco Call.]

It is rather a strange commentary on the taste of the San Francisco public masculine that while many of the brightest lights in the galaxy of stars theatrical have been unable to draw paying houses, pedestrian matches and sparring exhibitions are counted among the successes of the season. Horticultural Hall was crammed last evening, the occasion being the benefit of Chambers and Edwards, the light-weight champions of the P. R. Supervisors, judges, merchants, stock-brokers, bankers and bankers' clerks, as well as gamblers, hoodlums and other unquestionable characters, composed the large assemblage. Of course "Billy" Jourdan acted as master of ceremonies. As a sort of relish to the sport in store for them, the performance commenced with an exhibition by a fire-eater, which was continued until the spectators cried out, ungrammatically: "We come here to see sparring, and we don't want no more of that." Sparring exhibitions were then given by local amateurs, principal among which was one between "Split-nose Bill" and "One-eared Pete." These two promising battering rams pummelled each other in a delightful manner, to the great delight of the audience, for about fifteen minutes. When the time for the wind-up came, it was evident from "Splitnose's" "bad eye" and the ominous wagging of Pete's ear that there was fun ahead. A very lively tussle ensued. A very scientific spar was had between Harry Maynard and Arthur Chambers, who retired with "honors easy." The greatest excitement of the evening occurred in the match between Edwards and McClellan. It is said that bad blood has existed between them for years, and from the manner in which they "went for each other" it was evident that they "meant business." After the hardest kind of blows had been exchanged, each round closed by a clinch and a fall. Edwards was knocked completely off his feet in one round, and in the next McClellan was thrown completely over Edwards' head, landing on the back of his neck, and it was feared that he was badly injured. In the next round they fought so bitterly that the wildest excitement prevailed among the spectators, and many rushed upon the stage. Each time they fell their friends were compelled to pull them apart, as neither would relinquish his hold on the other. After the bout was finished they both shook hands in a very friendly manner. Messrs. Edwards and Chambers were both presented with a handsome set of shirt studs, the presentation speech being made by Capt. Jack Crawford.

The "New Play."

A New Play, in which Lawrence Barrett achieved such decided success in San Francisco, is from the Spanish of Joaquin Estebanez, and was called in the original Un Drama Nuevo, and was played in Madrid, May 4, 1867. It was given at the Fifth Avenue Theatre in this city, December, 1874, with this cast:

Yorick	Louis James
Edmund	B. T. Ringgold
Walton	Frank Hardenberg
Shakespeare	Chas. Fisher
The Author	James Lewis
The Prompter	J. W. Jennings
Mistress Alice	Sara Jewett
Maid	Nellie Mortimer

It was called Yorick, and failed badly. Mr. Barrett's version is by W. D. Howell of Boston.

Truth in an Evening Paper.

[From the Evening Mail.]

We congratulate THE NEW YORK MIRROR on reaching its second volume, which it began with its edition of the 5th instant. Conducted with the same care and spirit as heretofore, it will be indispensable during the coming season to every one who takes an interest in dramatic matters.

The new comedy, in five acts, by Meilhac and Halevy, to be played at the Paris Vaudeville next winter, is La Petite Guerre.

MUSINGS OF THE GAS MAN.

I never thought Joe Howard a particularly brilliant writer. His cistern of ability has been pumped dry—what little he possessed seems to have become merely a matter of remembrance.

His "New York Sketches" in the Sunday Times bear witness to this.

This week appears a very stupid one in which he opposes the very proper ordinance designed to prevent the small boy from exploding his crackers in the street on the Glorious Fourth.

In the course of a lot of wish-wash he takes occasion to quote from Wordsworth:

"This land we from our fathers had in trust,
And to our children will transmit or die;
This is our maxim, this our piety,
And God and nature say that it is just.
We read the dictate in the infant's eye,
In the wife's smile, and in the placid sky,
And at our feet amid the silent dust
Of those that went before us."

All of which is very pretty, but I'd rather set off a box of fire-crackers in an old sugar-barrel and hear them fiz, pop, kersmash, and bang, bung, bum, than read a thousand such tributes to patriotism, for, to tell the truth, I don't particularly admire that versification.

Thus comments Joe Howard.

Note, please, the fidelity to nature with which in the above paragraph Mr. Howard mimics the various sounds of the bursting fire-cracker so delightful to his simple ear; note also, very carefully, the excess of pleasure this innocent amusement of setting off squibs in an old sugar-barrel affords him, compared to that of reading Wordsworth's poems; note, last of all, that this inane drivel appears in the columns of a paper which (according to its own advertisement) is a "welcome guest to the families of New York and to thousands of thoughtful people elsewhere, and is regarded by them as A JOURNAL OF DIGNITY AND CHARACTER."

Accept friendly advice, Monsieur X; spare us your inflictions for a time, till you have replenished your mental reservoir.

In the interim endeavor to satiate your love of pyrotechnics by obtaining a situation at the Brighton Beach Exhibition, or in a fireworks manufactory.

I met George the Count Joannes the other day. People have an erroneous idea concerning him; they believe him to be hovering on the brink of idiocy.

People are mistaken.

The Count is a man of intelligence, and possesses a mind amply stored with information on every conceivable subject.

His company would be really desirable, were it not for the inexhaustible topic he inevitably enlarges upon when one meets him.

It is needless to say that this topic is George the Count Joannes.

Of this subject he never tires; and on this point only does he manifest an approach to mania.

One day I was talking with Frank Chanfrau in Manager Goodwin's pleasant office at the Walnut Street Theatre, Philadelphia. The Arkansas Traveler said that even now the Count can give points to our young actors in traditional stage business and correct reading.

And Chanfrau usually knows what he is talking about.

George Jones was once well known as a very good actor to the patrons of the Old Bowery Theatre under Tom Hamblin's management. He was the original Claude Melnotte and Richelieu in America.

Speaking of the Bowery reminds me of the various articles I have seen in the daily press concerning its abandonment to the Teutons.

All dirges, all in memoriam, all deploring its death as an English-speaking house.

These wails should have been uttered a long time ago.

They come twenty years too late.

Two decades since the house had lost caste and deteriorated so much that it was of no benefit to the drama or the theatrical profession.

Its class of plays evoluted, so to speak, through perfectly natural circumstances, from the legitimate to the highly lurid and sensational. The companies were always engaged with reference to their fitness for delineating this style of play.

A worse school for a young and rising actor it would be difficult to imagine.

He became thoroughly impregnated with faults and peculiarities, the outgrowth of this lower order of melodramatic acting. These peculiarities stood as insurmountable obstacles in his way when he wished a position elsewhere, and prevented his advancement.

Between ourselves, however, it is doubtful if the Bowery Theatre does go into the control of the Germans.

If it does, there is little doubt but that it will return in due time.

THE GAS MAN.

NEW YORK AMUSEMENTS.

One of the largest audiences ever assembled in the Lyceum Theatre welcomed Haverly's Georgia Minstrels on Monday night. This troupe is composed of genuine colored people, exclusively, and includes several excellent comedians. There are six end-men, six song-and-dance performers, six banjoists, and in all thirty people. The entertainment is a capital one, and will doubtless do a good business during the time of its stay here. Haverly's is the only New York theatre open. All the others (except the variety theatres) are closed. Niblo's, Wallack's, the Union Square, Grand Opera House and Windsor open next month. The Standard, Broadway, Booth's, Park, Bowery, and Olympic open in September. The Fifth Avenue is undetermined. Haverly's does not close at all.

"Ghosts" at Loggerheads.

There is an anecdote told of William E. Burton, the great comedian, by one of his intimate friends, that has not, we believe, found its way into print before.

Burton was a young man at the time the incident narrated below occurred, and had never essayed comedy. He was employed occasionally at a small theatre and was always anxious and eager to play anything.

Hamlet was announced for one night by a provincial actor, and Burton was cast for the Ghost. A regular member of the company was left out in the cold, and though he considered the part of the Ghost belonged by right to him, the stage manager was firm, and utterly refused to change the cast.

The man, however, was bent on revenge. He studied the part, procured a suitable costume, and on the night of the performance, just before the entrance of the Ghost, got on the opposite side of the stage from Burton, who was dressed and waiting intently for his cue. At length it came. Simultaneously from either entrance two Ghosts appeared in full view of the astonished audience.

"I am thy father's spirit—" began Burton.

"It's a d—d lie!—I am thy father's spirit," broke in Ghost No. 2.

The audience burst into a shout of laughter.

Burton was not at all nonplussed, but with the quick wit, for which he was afterward so justly noted, he turned to the amazed and perplexed Hamlet, and exclaimed in a sepulchral tone:

"'Tis a wise son that knows his own father!"

The audience vociferously applauded Burton and hissed the bogus Ghost from the stage.

Uncertain Rays.

[From the Sunday Star.]

The Doctor of Alcantara, the American comic opera, is likely to be very popular next season.

Adele Barba, a young pianiste, scarcely 11, "came out lately in Paris." She plays Mendelssohn, Chopin and Beethoven.

The old English comic operas will be revived in England next season. The Beggars' Opera, The Waterman, etc. Sims Reeves will be the Macheath and Tom Tug.

A number of well known soloists will soon appear at the Madison Square Garden.

Miss Anna Bock, the youthful New York pianiste, now in Europe, has been engaged for Mme. Liebhart's concert in London. This will be Miss Bock's first appearance in England.

Herr Schott, the German tenor, will sing at the Von Bulow concerts in London. This will be his first appearance in England.

Our countryman, Signor Foli, otherwise known as John Foley, an Irish New Englander, is not inclined to visit the States again. He complains that some of the newspaper writers do not discriminate between high-toned criticism and coarse, abusive personalities.

Prof. O'Reardon, with his magical waterflute, and Prof. Roltair will give a series of promenade concerts, afternoon and evening, at the New York Aquarium. Mr. A. W. Roberts, the naturalist and artist, has decorated the various tanks, thereby adding greatly to the beauty of this popular resort.

—The season at the California Theatre, which began Aug. 13, closed on July 5. The order of attractions under Gen. Barton's management has been as follows: May 20, Lawrence Barrett, 2 weeks; June 2, Joseph Jefferson, 4 weeks; July 1, George Rignold, 2 weeks; 15th, Montague Diplomacy party, 4 weeks; Aug. 13, Maggie Mitchell, 3 weeks; Sept. 2, Robson and Crane, 4 weeks; 30th, Frank Mayo, 3 weeks; Oct. 21, Fatinitza, 2 weeks; Nov. 5, Aurora Floyd, 1 week; 11th, Uncle Tom, 1 week; 18th, Ada Cavendish, 3 weeks; Dec. 9, Frank Chanfrau, 3 weeks; 30th, W. J. Florence and wife, 3 weeks; Jan. 20, John T. Raymond, 3 weeks; Feb. 10, Rose Eytinge, 2 weeks; 24th, Mr. and Mrs. Florence, 1 week; March 3, Union Square combination, 3 weeks; 24th, Buffalo Bill, 2 weeks; week of April 7, closed for repairs; April 14, Dion Boucicault, 4 weeks; May 12, Fanny Davenport, 2 weeks; 26th, Lawrence Barrett, 3 weeks; June 16, Lester Wallack, 2 weeks.

Sara Bernhardt has fallen considerably in public estimation during the last week. She behaved rudely and sillily at the Mansion House dejeuner; she declined to finish her performance at a house at Eaton place, where she was fulfilling a paid engagement, alleging as a reason that she was not sufficiently applauded, and, finally, she disappointed a large audience which had assembled Saturday morning at the Gaiety, by sending down, about an hour before the time for raising the curtain, to say she could not act. As Mr. Swiveller remarked of Miss Brass, "She's the spinx of private life, is Sally B."—London World.

Since its arrival at London the Comedie-Francaise has played seven times a week, and each day a different piece. Before returning to Paris on July 15 it will have played forty-two different pieces. It is safe to say that there is not another troupe in the world that could do as much in the course of six weeks.

THE VARIETY STAGE.

HARRY MINER'S.

Gus Williams' Pinafore has scored a b hit. Although the burlesque terminates a unusually long programme of variety specialties, the influence it exerts over an audience that already shows signs of fatigue surprising. Gus Williams' appearance Sir Joseph Weissbier, is the signal for a bu of applause, which is renewed at freque intervals throughout the whole rendition Louise Montague sings Josephine very pret tily and is frequently spoken of in very flattering terms. The Ralph Rackstraw of Bobby Newcomb is also a commendable piece of work, while the other characters are sustained in a manner quite in keeping with that of the principals. Pat Rooney still continues and is the occasion of unbounded hilarity; the Brennans and Capt. Laible make an entire change in their specialties, appearing this week in their artistic sketch, entitled Returning From and Description of an Opera, in which is introduced solos, duets and musical gems that have gained for them an enviable reputation; Mlle. Cerita makes her first appearance in the Dance of all Nations; Prof. Sawyer will introduce new selections on the copophone; the Dockstaders, sketch artists, may be seen in a new act; Frank Budworth appears in a sketch called Way Down South; Mary Milton, as the Active Girl, made a very favorable impression last week and has been re-engaged; Bobby Newcomb offers a bouquet of melodies and neat dancing specialties, and A. H. Sheldon, the popular amusement director, appears in one of his own sketches, entitled Min-ne-ha-ha, supported by Dora Graham, Louis Robie, etc.

THE LONDON.

When a popular comedian appeared in Pinafore at a rival theatre last week, we predicted that it was only a question of time when Manager Donaldson would produce a similar attraction, and sure enough, the London this week plays another burlesque of that much abused opera—this one written by Jacques Kruger, and entitled H-ear M-e S-hout Pinafore; or, the Girl that Sassed a Sailor. The scene is laid on deck of H. M. S., off Pier 932, and the time—most any time. Unlike the opera given at another house, an attempt is made to burlesque even the names of the characters, and it strikes us that if it were possible for Gilbert and Sullivan to witness this "extravaganza" as presented at the London, they would indeed realize that "things are seldom what they seem." Gus Bruno, in his wonderful imitations of French, German, Italian, Chinese, etc., has become a great favorite, and also appears to good advantage as Josephine, the Captain's beautiful (?) daughter; Ella Mayo, the serio-comic; Mlle. Elsie Kruger, in her original change specialties; Kennedy and Clark, in their eccentric ankle-twisting song and dance; Mlle. Baretta, a very finished song and dance artist, introduces several beautiful songs; Georgie Melnott, a talented serio-comic, in a new repertoire; a very funny act called Family Jars opens the performance and another called the Grave Robbers is introduced further down the bill.

VOLKS GARDEN.

They have caught the Pinafore fever on the East side. There is a seductiveness about Pinafore that even Manager Gieselberg could not withstand, though we will give him credit for producing—not exactly a clever burlesque of that opera, but something after the style of a farcical comedy, of which Edwin H. Carroll, is the author. It is entitled More Pinafore, enough characters have been created to demand the services of the whole company, and as it simply beggars description, we can only advise such of our readers as are interested to drop in and witness the performance. The Carrolls appear in their popular sketch called The McFaddens, and have met with great success; Fannie Reynolds, the ballad vocalist, has been re-engaged; Sylvester and Everett, in an acrobatic grotesque song and dance, entitled Early When the Leaves Begin to Fall, introducing their high kicking; Georgie Lingard distinguishes herself on the bill as "the Petite Song Bird," but resembles—the name remains the only redeeming feature; John Morrissey appears in his specialty act, called A Troupe of One, in which he is very funny; George Vance sings the newest songs of the day; the Edwards appear in their original sketches; Virgie Jackson, in the last week of her engagement, will introduce new songs and ballads; Minnie Clyde is meeting with deserved success as a serio-comic, while Sam Norman appears to advantage as a character actor in numerous sketches and in the afterpiece, More Pinafore.

The season at the London Haymarket closed on June 24, with Tom Taylor's New Men and Old Acres, put up for the benefit of Charles Kelly. John Sleeper Clarke's profits as manager for the season then ended are said to have been $25,000. He proposes to retire in part from management, and negotiations are in progress for a transfer of the lease to Mr. Bancroft of the Prince of Wales' Theatre. If the transfer takes place, Mr. Clarke will receive for several years the right to one-third of each season, either to act himself or produce new pieces. Meantime, Mr. Clarke will shortly return to America and appear in a round of his favorite characters in the early autumn.

The London Folly reopened June 28, with a new burlesque by Sydney Grundy, the author of The Snowball.

REMINISCENCES.

A Few About Edwin Adams.

BY BEN G. ROGERS.

Of a nature kindly inclined toward all, and disposed to forgive mistakes or errors in others, even though the effects were detrimental to his purpose or wish, Edwin Adams lived quite as much for others as for himself. His conduct toward his fellows was ruled by the desire to find the good that was in them, and endeavor not to see their shortcomings or failings. He never wanted to listen to censure or jealousy among his fellow professionals, and always tried to find palliation or excuse for a failure in duty or respect of rules and regulations, provided they were not too selfish or flagrant. Very seldom would he notice a dereliction or inattention, and unless it became a positive wrong or insult, pitied the offender with the excuse that a gentleman must forgive a want of sense and a neglected education, oftener returning good for evil than retaliating with offense. And so his age passed in an effort to have charity for all and ill-will for none.

Blessed with a happy disposition that could pick out a point for fun even in disappointment, and ready to take advantage of it and use it for the merriment of others, he forgot self and appeared the happiest when he had smoothed away a sorrow and made a careworn face light up with laughter. He could stop at rehearsal to tell a funny story to a burdened stock actor crawling under the weight of heavy study, and lighten his load by cheering his thoughts. He knew by hard experience the toil of a stock-actor, and never insulted them by arrogance, but always helped them on as he so well knew how to.

An actor by choice, he brought to his work a determination to achieve excellence that controlled mind and body to the study and toil, whereby alone the true workings of the heart could be learned and exercised, and by the tireless practice of which he in a few years gained a proficiency and place many more experienced might have envied. True, his untiring study was aided by a fine, graceful figure and an intelligent, handsome face, capable of great expression and of wonderful flexibility. His voice of great depth, sound and sweet, and his perfect control of it, gave to expressions of great excitement, either for woe or joy, a cadence that thrilled or delighted. just as the actor deserved.

In scenes of great pathos, such as frequently occurred in some of the dramatic characters Adams acted, he was very fine, the spirit-stirring tones of his voice rising and falling as the intensity of passion increased or fell off; the very heart of the man blazed in his eyes, his whole frame was convulsed with the feeling, and his audience never failed to be in sympathy with him, and their tears were always given a libation to his touching portrayal of sorrow, suffering or melancholy.

So between sentiment and fun, both so truthfully depicted, people doubted if to call Adams tragedian or light comedian, so skillfully he acted them both, picturing his conceptions in clear, broad and finished colors.

I first saw Edwin Adams acting at the Boston Theatre, in the drama of The Cataract of the Ganges. The piece was put upon the stage in an elaborate manner, and the cast superb. E. L. Davenport acted Mokarrah in glorious style. Dan Setchel played Crusoe, and the other characters were all finely given. I had no bill of the play, and some of the company were entirely new to me; but, when the young English officer walked upon the scene and began to speak, immediately I was attracted, so clear his enunciation, so soldier-like his deportment—not stiff and precise, "with a regulation step like a full private," but manly, easy, dignified, like one who felt a power at his back, an honor in his calling, and a command in his position; his voice full and round, and pronunciation distinct in every syllable; he caught the audience at once and held them, while upon the stage. I asked who he was, and learned. I followed him with a pleasure all through the piece, and, like most of his auditors, regretted the part he acted so well was not longer and stronger. I am certain that of all the fine talent displayed in the performance of that piece no one, during its successful run, won more favor than Edwin Adams. I afterward met him in the Richmond, Va., company, under Kunkle and Moxley. He was leading man, and was delighted to find a genial, true-hearted gentleman, guided in all his actions by a true sense of manliness and honor, he never departed from making his society a pleasantness that helped to make our duties easy and our association delightful in the extreme.

In this theatre his talent found scope for its extended capabilities; here for the first time he acted characters he afterward became famous in. It was during this season he played Hamlet, Richard, and other great parts, and to each of them even then he gave such intelligent rendering, brought to them such a refined discrimination, showing a thorough and careful study, that favor fell fast upon him, and comment, if advisory, always instructive, spurred him through his arduous task, and lifted him into prominence long before the season was over, and his after success proved the predictions of his early critics, who then marked out the proud place in American histrionic culture and stage personation this gifted son of New England rose to, and held undisputed sway in until ill health prostrated his powers. At the close of this season, Adams engaged as leading man at the Walnut Street Theatre, Philadelphia, and in a very brief time won the favor of all. His Robert Landry, in Dead Heart, lifted him into prominence, gaining for him attention and appreciation that increased with each new effort of his, until he stood foremost amongst intelligent and cultured audiences as their favorite actor and esteemed gentleman.

Afterward in New York City, at Booth's Theatre and others, where the test of his ability was tried in a school requiring refinement and a perfectness of acting, he won a place of high repute, never failing to receive the praise of press or public. As a star his success was marked and positive, and the name of Edwin Adams seldom failed to call a full house, because his personations were all marked with individuality and a correctness of truth in his effort. There was a freshness and earnestness about him, his movements so full of grace and all so much in keeping with the purpose of his character, the eye never tired following him, and the ear was charmed by the sweet tone of his voice. It was these points that gained for him so great a hold upon an audience, and pleasantly drew from them their accord of sympathy and favor.

He looked Hamlet finely, and gave a rendition of the melancholy student that was full of fine points—and brought out many beautiful readings of the text that were illustrative and explanatory—proving a knowledge of his author such as could only have been gained by severe and reflective study and a scholarly perception—Adams' reading was at all times clear and pronounced in meaning. In the earlier scenes of the play perhaps he shone brightest; yet the scene with Ophelia when she "returned the favors" was full of heartfelt sorrows that would break out, spite of the "antic disposition" he had put on, and in which all the court had resolved to "fool him to top of his bent." His look of surprised sorrow when finding Ophelia could tell an untruth as in answer to "where is your father?" was very fine, and told how entirely the actor felt the responsibility of his part, and gave up his entire self to the sublimity of it; this and many others during the tragedy Adams gave powerfully and refinedly, changing from sorrow to anger, from hatred to contempt, with such a full and perfect embodiment of the passion as made his representation of the "tardy son" of a "dear father murdered" a most interesting performance.

As Mercutio he was in high feather, and spread such joyousness about him the stage seemed redolent of jest and merriment. Queen Mab received such a recital, that could the little Midwife herself have been brought to listen to her fairy tricks, as Adams read them, she must perforce have laughed in very joy of all the fun and plagues she was the mistress of, and applauded the actor, as the audience never failed to do.

In Wine Works Wonders and George Gossamer, the Laughing Philosopher, one need to hold both sides, so great and often Adams raised the laugh. The man seemed a spirit of fun in whom no sad thought could ever find lodging—a "merry devil" let loose to drive care and "blue devils" out of every mind.

Again, in what a happy, genial, manly carelessness he presented Rover in Wild Oats. As he first presented himself, "I am the bold thunder," laughter and applause always greeted him, and the good humor prevailed, still increasing, until the end of the comedy. There was not a whimper of remorse, a sign of regret in all the character, it was fun all the time, and Adams never drooped. Either at love-making, bailiff-whipping or fighting the duel, all the same, Rover found cause for merriment, and Adams portrayed it to the full. But in all gentility—no muddling, no broad, low comedy—but just the irrepressible merriment of a gentleman, a traveled gentleman in whom wit abounded and good humor reveled, triumphing over all decrees of fortune or failure of hopes. Indeed, I always thought the character of Rover so similar in disposition to Adams himself, that at times I felt as if Ned was acting himself just for fun—so naturally was every action fallen into.

All the country knows and appreciates his Enoch Arden. What a calm, truthful picture of an honest, manly, but sorely tried, and at last broken-hearted sailor he gave to that character—a faithfulness of coloring, a freshness in effects and a completeness of ideality, that was genuine and impressive. The opening scenes were given in the true spirit of the poem, and Enoch Arden stood the fearless sailor who ever cast his hopes upon the Creator—"for that anchor will hold." In all his joy, his suffering, his privation, and almost despair, the spirit of an honest, God-relying man breathed out humbly but heartily. To the closing of the first act he gave such a joyous coloring that every character in the piece rejoiced with him, and it seemed, too, that the auditors all rejoiced in the good fortune of Enoch Arden, and thanked the actor that called up so well-deserving a humble sailor—one that could infuse so much good humor in all about him.

The tenderness he exhibited at leaving wife and home was soulful and manly. The duties of father and husband he expressed most forcibly while struggling to cheer the desponding wife. Here Adams gave one of his most impressive scenes, while the tremulous tones of his voice told how little faith he himself could feel in the assurance he gave of future fortune and enjoyments, how heroically he battled with his grief; this scene was a finely acted exhibition of subdued sorrow.

His appearance upon "Lonely Isle" was most picturesque and effective, and his acting the very soul of disappointed hope, growing fear and despair, yet in all this wretched helplessness, this weary continuation of disappointment, these years of agony, living alone a wretched "Sailor looking for a Sail," the heart of the man still trusted in Him, that hope has not died, still it lives, and the actor grandly gave out in every line the faithfulness of his trust.

The grand burst of joy at finding "human form and hearing human voices," was heart-whole, and found an echo in every auditor that was replied to again with rapturous applause. It was thorough, and the mingled expression of thankfulness and joy Adams gave action and voice to was one of the finest pieces of heart-whole acting ever witnessed.

Who can forget the sad and woe-begone face and form he presented returning home again—the heartrending exhibition of despair that paled his face and shook his frame, when told that Enoch, poor man, was cast away and lost, and Annie Arden—wife of Philip Ray—who can forget Adams' acting then—so terribly crushing, heart-breaking, ending all. Here the actor rose to a grandeur of acting that would have graced a tragedy of loftiest passions; the woman he loved so well, the children he so idolized, there before his eyes, happy with another husband and father, happy without him, what a scene, and how sublime the actor. Beaten to the ground, hiding all his sorrows in himself, he quietly retires to die in silence; and secret from all, unknown and unpitied. Nothing could be more correct to author or more quietly grand than this scene was in its simplicity and effect; nothing more truthful in personation has been seen upon our modern stage than Edwin Adams' Enoch Arden.

Other characters I could name received by him, charming illustrations, but in these few the skill and power of the artist has been brought out. He stood the trial before the intelligent and learned of our land, and the verdict has always been the same, pronouncing him an actor of superior ability, and worthy of the front rank of the profession he loved so well and to which he lived an ornament.

Seeking foreign land, accompanied by his devoted wife, exposure produced decay, and consumption closed his brief career. With myself very many mourn his loss, the times he made light and cheerful, and they were not few, all who knew him must cherish, for none knew him but found delight in his society, for in society he forgot all else but to make mirth and good will for all.

The Green-Room.

[From the London Express.]

Ignorance and prejudice have done their best to accumulate around the mysterious land "behind the scenes" a mass of fiction which is dispelled so soon as we bring to bear upon it the "fierce white light" of truth. The Green-Room is the centre of attack, being—as is believed—the head and front of the offending. The average outsider has, to begin with, very hazy ideas as to what the Green-Room is; he knows it is a room of some kind, and believes it to be a sort of condensed Cremorne, free to whoever likes to enter it, and the favorite haunt of the petits creves of the town. Thousands of people have nothing to say against the theatre as regards the stage. "But behind the scenes," they will say, with a knowing air, "there is the mischief."

Not one of such persons has ever been into the terrible Green-Room, or can have had any personal acquaintance with a dramatic artist, or they would speedily discover that—in the case of theatres where a legitimate business is done—their impressions were wholly and ridiculously wrong. In good houses, then, both in London and the country, and—thank Heaven—the well conducted houses are in the majority, the Green Room is simply the drawing-room of the artists, like the artists' room at a concert hall. So far from the outside public being admitted behind the scenes at all, such strict rules prevail at our high class theatres—and we speak from an extensive personal experience—that the very relatives of the artists, who come to fetch them when their work is over, are obliged to wait in the porter's hall, even when personally known to the management. No respectable manager of a theatre would dream of allowing "outsiders" behind the scenes.

The business of the evening is far too serious to admit of the interruptions which would naturally be caused by "visitors." Managers and artists are accordingly by turns highly diverted or justly indignant when they hear and read the monstrous fables told of what goes on "behind the scenes." Indeed, the very artists themselves often hardly see each other except on the stage itself while at the theatre. The stage lover who is leading off with such apparent tenderness the young lady who has just accepted his addresses, parts with her in the wings with but rather scant courtesy, for he has probably to hurry off to his dressing-room for a change of costume necessary for the next act, and she has the same reason for flying up the opposite staircase which leads to the dressing-rooms assigned to the lady artists. The Green-Room, except in cases of long "waits," is a deserted place, and even then the momentary expectation of the call-boy's summons keeps the attention ever on the alert. It is all hard work and "business;" there is no time or opportunity for the mischief to which a generous public always imagines actors to be so readily inclined.

The so-called "players" are honest men and women, working for the honest support of themselves and their families, according to the special gifts God has given them. They may be simply amusing those who sit on the other side of the footlights, but they themselves are working hard, sometimes with aching hearts, through the illness or loss of those nearest and dearest to them, sometimes struggling with physical pain and suffering, because they know that their bread depends on their faithfulness to duty. They are as true to their trust and as diligent in their work as the members of any other profession, and as deserving of honor.

Helen Western.

[John Carboy in The New York Dispatch.]

The career of Helen Western, whose physical appearance, if not her acting, in The French Spy was the delight of the provincial play-goers, is too well known to need repetition here. Her ending was not dissimilar to that of Adah Isaacs Heenan Menken in Paris.

During an engagement Helen Western was playing at the Chestnut Street Theatre, then under the management of Col. Wm. E. Sinn, she had for her agent the late James Guest. Rehearsal was called at eleven sharp. The star was waited for. So was Hearn, her "support." An hour passed. "Jim" Guest puffed about, and waddled up and down in front of the theatre, his fat cheeks, as John McDonough put it, "hanging down below his ears like a couple of hams from a pair of butcher's hooks," and steaming with perspiration.

"Where's Jim Hearn?" quoth Guest; "find him, and perhaps he'll know where Miss Western is."

"I seen 'im half an hour ago," said one of the attaches of the theatre, coming up.

"Where?" was the immediate query of the excited Guest.

"Why, sir, he was driving down Chestnut street in an open carriage."

"Who was with him?"

"Helen Western, sir."

"Helen fury!" ejaculated Guest. "That means a rehearsal of catfish and waffles at the Wissahickon and none here!"

Helen afterward married Hearn, but a separation ensued, and Hearn went his way to San Francisco, where he now is.

Foreign Amusement Notes.

The Girls has already passed its sixtieth night at the London Vaudeville.

The Lord Mayor of London has invited the Comedie-Francaise to a banquet in their honor.

Un Seul Amour, a comedy in three acts, by Mr. Louis Leroy, is now in rehearsal at the Paris Gymnase.

Mr. Wills' dramatization of Hood's poem, "The Dream of Eugene Aram," has been revived in London by Henry Irving.

The Mother was succeeded at the London Olympic, June 23, by East Lynne, with Miss Heath as Lady Isabel and Mme. Vine.

George R. Sims, author of The Crutch and Toothpick, is writing a new three-act comedy, to be entitled Kith and Kin, for the London Haymarket.

Mlle. Celine Montaland, one of the opera bouffe beauties of the Fisk Grand Opera House regime in this city, is to be the heroine of a new comedy by Sardou.

Henry Irving is giving several different plays each week at the London Lyceum, and the result of this policy is crowded houses, and average receipts of $7,000 per week.

M. Got, the French actor and scholar, so enthusiastically admires England that he has sent one of his sons to the Charter House school to "acquire the character and habits of an English gentleman."

A new "musical whimsicality," called The Marionettes, by Robert Reece and J. F. McArdle, originally brought out at the Prince of Wales' Theatre, Liverpool, in October, 1876, was presented at the London Haymarket June 16, with immediate and great success.

W. S. Gilbert has published in London his poetical play, Gretchen, with a dedication to Miss Marion Terry, who assumed the part o the heroine, and a preface explanatory of the circumstances of the production and withdrawal of this piece at the Olympic Theatre.

The Comedie-Francaise has accepted Jean Aicard's Le Fils de Shakespeare, which will be played for the first time in London on the last night of the company's engagement at the Gaiety. The principal character, a natural son of the great dramatist, will be impersonated by Mlle. Bernhardt, who, on this occasion, will act a male part for the first time.

Emma C. Thursby has become a life member of the Society of French Musicians. After her last concert in Paris she was voted a cachet d'honneur by the Artistic and Literary Circle of the Rue St. Arnaud, which she sent to the society, expressing a desire to become a member. She received a flattering reply signed by Gounod, Victor Masse, Ambroise Thomas, Baron Taylor, and many others.

Les Locataires de Mr. Blondeau, a vaudeville "en cinq etages," by Mr. Henri Chivot, is the new Summer piece at the Palais Royal, Paris. A vaudeville in five floors is, of course, a history of the wild flight and pursuit of a band of hare-brained men and women who want to avoid or to find each other, and who, of course, all become reconciled in the attic, and end up with a fantastic dance. The piece is said to be very amusing and well played by the young troupe of the Palais Royal company.

M. Vaucorbeil is the new manager of the Paris opera. But he is a little disappointed. He had hoped for a nine years' lease, but he has only a seven. He is the son of an actor, who, under the pseudonym of Ferville, was for many years connected with the Gymnase. M. Vaucorbeil gained the prize for Solfeggio, at the Conservatory, in 1838, and afterward studied harmony with Dourlen, and composition under the direction of Carafa. An excellent musician, he has written several clever symphonies for chamber concerts, and in 1863 brought out at the Opera Comique a piece in three acts, Bataille d'Amour, whose libretto was furnished by Victorien Sardou and Karl Daelin. Since then his best known composition is a lyric scene given at the Conservatory concerts, Mort de Diane, in which Mlle. Krauss sang the part of the chaste goddess. M. Vaucorbeil is 57 years of age; is tall, thin, and cold in manner, but courteous and gentlemanly; he has always lived in the society of artists and musicians, and was for three years President of the Society of Composers. In 1872 he was appointed Government Commissary at the subsidized theatres, and has always been remarked for an amenity which has gained him the esteem of all with whom he has been brought into contact, the only fault ever found with him being an exaggerated fondness for the classic school approaching to Wagnerianism.

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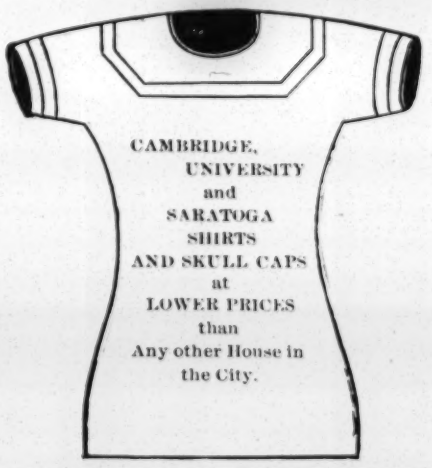

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